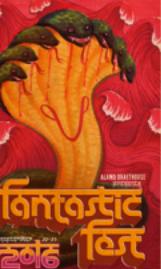


FantaFest 2016

PROGRAMMING GUIDE



ALAMO DRAFTHOUSE & BOTTLENECK IMMERSIVE
PRESENT



SATANIC PANIC ROOM

A DEMONICALLY DIFFICULT
ESCAPE ROOM CHALLENGE

FOR TICKETS AND SOUL-SELLING VISIT
SATANICPANICROOM.COM

fantastic
fest

ALAMO
DRAFTHOUSE CINEMA

BOTTLENECK

FANTASTIC FEST IS PROUD TO UNLEASH ITS FIRST EVER ESCAPE ROOM CHALLENGE!

SATANIC PANIC ROOM transforms The Highball's iconic karaoke rooms into a ritual chamber where thrill-seekers find themselves at the mercy of the lord of darkness himself, Satan.

PLAYERS OF SATANIC PANIC ROOM enter the escape room as devil worshippers where they have been granted a rare audience with the dark lord. Given one chance to prove worthy of his demonic force, players who succeed will be granted otherworldly powers while those who fail will be his next sacrifice.

TEAMS OF FOUR PLAYERS are cloaked in ritual garb, blindfolded and led to a dimly lit chamber where they are shackled and given 45 minutes to solve a series of innovative puzzles. The only way to escape death is by deciphering clues, working together and cracking codes in this real life adventure.

Demonically engineered in collaboration with the minds behind the Stanley Film Festival, Bottleneck Immersive, Satanic Panic Room is a heart-pounding experience against the clock.

**TO RESERVE A SLOT FOR YOUR 4 PERSON PARTY
DURING FANTASTIC FEST AND BEYOND,
VISIT SATANICPANICROOM.COM**

Note: Satanic Panic Room is a paid experience and not free to badge holders.

MONDO & DEATH WALTZ RECORDING CO
PRESENT



THE
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FABIO FRIZZI PERFORMING
COMPOSER'S CUT - LIVE

CENTRAL PRESBYTERIAN CHURCH 200 E 8TH ST, AUSTIN, TX 78701, USA

TUESDAY SEPTEMBER 27TH, 2016

DOORS OPEN AT 8:00PM TICKETS: \$50 / \$90 (General Admission / VIP)

FANTASTIC FEST BADGE HOLDERS GET \$15 OFF ADMISSION

USE PROMO CODE "FFBadge" AT CHECKOUT

special thanks

TO THESE FANTASTIC PEOPLE

Aaron Saxe
Adam Saltsman
Andrew McEathron
Angela Doetsch
Andrea Carr
Annick Mahnert
Bill Norris
Brad Johnson
Brad Sorensen
Brandon Boyer
Brandy Fons
Bret Berg
Brenda Kolas
Brian Kelley
Brittany Wolfe
Cameron Cooper
Cara Roberts
Carrie Beitzel
Chet Whitmore
Chris Bilheimer
Chris Black
Chris Johnson
Chris Randleman
Chris Swiderski
Christian Parkes
Christina Velasquez
Colin Geddes
Corey Wilson
Dakota Milam
Damon Jones
Dan Cofer
Dana Collins
Daniel Osborne
Dennis Bartok
Devin Steurwald
Doug Benson
Dylan Jones
Dylan Reiff
Evrin Ersoy
Greg MacLennan
Harry Knowles
Heather Smith
Helen Nguyen
Henri Mazza
Jake Isgar
James Marsh
Jason Metcalfe
Jay Shaw
Jean Lauer
Jenny Jacobi
John Smith
Josh Hurtado
Joshua Fields
Julie Yost
Karrie League
Katie Kizziar
Kayla Scroggs
Keith Ruckus
Kimi Sandel
Kristen Bell
Laird Jimenez
Landon Zakheim
Laura Fleischauer
Luke Mullen
Madison Pope
Maxim Pozderac
Mendy Black
Meredith Borders
Michael Lerman
Mike Lawson
Mike Wilchester
Mo Shafeek
Monte Montreal
Noah Lee
Peter Kuplowsky
Pierce Conran
Rachel Weil
Randy Palmer
Robert Rodriguez
Rodney Perkins
Roger Erik Tinch
Ryan Fons
Ryan Schibi
RZA
Sara Cushman
Scott Weinberg
Sebastian del Castillo
Steve Sanders
Stephanie Randall
Suzanne Bonifaz
Star Donovan
The Alamo Drafthouse
Video Team
The Alamo South Lamar
Management Team
The Alamo South Lamar Staff
The Highball Team
The Mondo Team
The Projection Team
Tim League
Todd Brown
Trish Eichelberger
Wiley Wiggins
Willita Mahone
Winnie Hsia
Zack Carlson





MONSTER FEST

NOV 24-27, 2016
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LIDO

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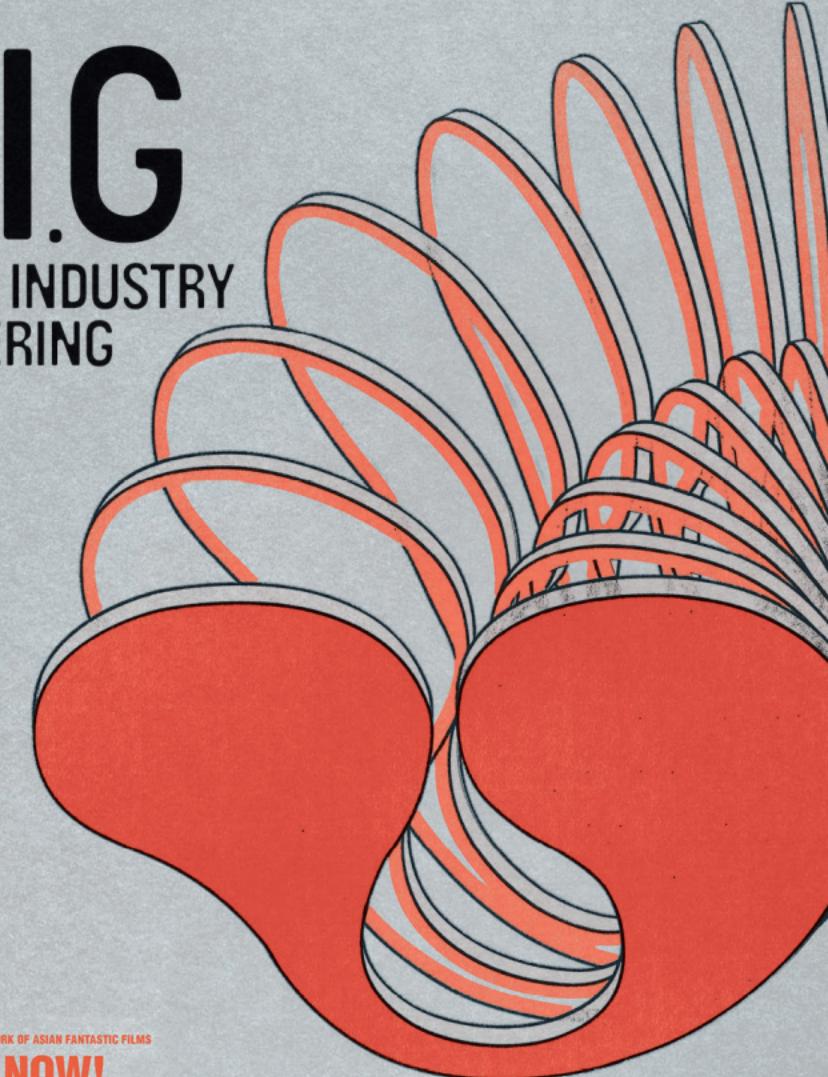
TO THESE FANTASTIC COMPANIES

20th Century Fox	Janus Films
A24	Juegos Rancheros
AAA Entertainment	Juegos Rancheros
AGFA	Juegos Rancheros
Amazon	Kino Lorber Studios
AMP Films	Le Pacte
AnnaPurna Pictures	Magnet Man Films
API Austin	Magnolia
Archstone Distribubtion	Music Box Films
Artsplotation	Paris Films
Austin Motel	Pony Canyon
Austin VR Meetup	Reel Suspects
CAA	RLJ Entertainment
Caliber Media	Saban Films
Cave Painting Pictures	Snowfort Pictures
Cinelicious Pics	Sony Pictures Classics
CJ Entertainment	SpectreVision
CTM Pictures	STARZ
Danish Film Institute	Stray Dogs
Drafthouse Films	The Festival Agency
Embassy Suites	The Radisson on Ceasar Chavez
FilmRise	Universal Pictures
Focus Features	Vice Films
Focus World	Voltage Pictures
Funimation Studios	WellGo USA
GKids	William Morris Endeavors
Grindhouse Pictures	XYZ Films
Hanway Films	
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IFC Films	

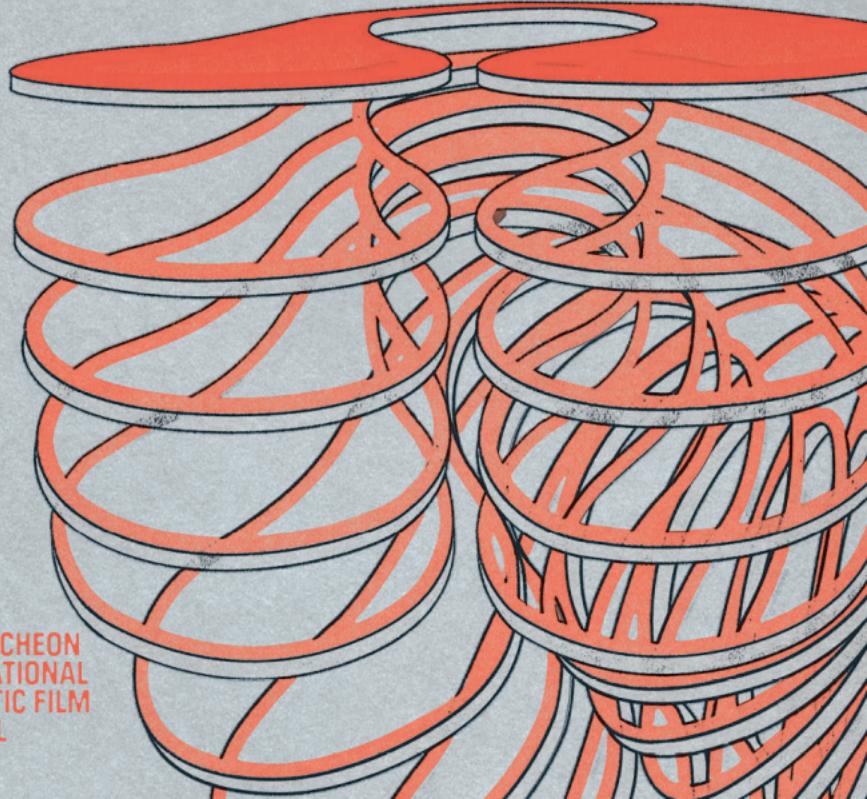


B.I.G

BIFF INDUSTRY
GATHERING



NAFF
NETWORK OF ASIAN FANTASTIC FILMS
KOREA NOW!
MADE IN ASIA
NEW MEDIA



21ST BUCHEON
INTERNATIONAL
FANTASTIC FILM
FESTIVAL

ਮਿਨਿਟਸਟਾਈਟ ਫਿਲਮ ਟਾਈ

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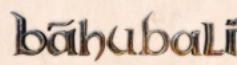
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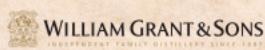
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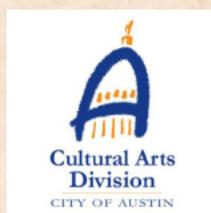
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NEXT WAVE



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HORROR



Hughes Barbier
Ithaca Film Festival



Brian Kendig
Hulu

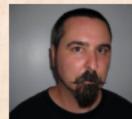


Jake Hanly
FilmBuff

FANTASTIC



Suki-Rose Simakis
SpectreVision



David Fear
Rolling Stone



Phil Hay
filmmaker

COMEDY



Leonard Maltin
LeonardMaltin.com



Matt Manfredi
filmmaker



Alejandro Brugues
filmmaker

DOCUMENTARY



Andrea Allen
Vimeo

Jim Kunz
filmmaker

Paul Corupe
Canuxploitation.com

DRAWN & QUARTERED



Marc Hofstatter
Indiegogo

Caroline McKenzie
Newco

KJ Relth
Cinefamily

SHORT FUSE



Kayln Corrigan
Bloody Disgusting

Johnny Dunn
Annapurna Pictures

Brandon Stroud
Uproxx

FANTASTIC SHORTS



Chris Oosterom
Yume Pictures

Germain Lussier
Gizmodo / io9

Mette-Marie Kongsved
XYZ Films

ACTION FEATURES



Jason Lapeyre
filmmaker

Noah Segan
actor

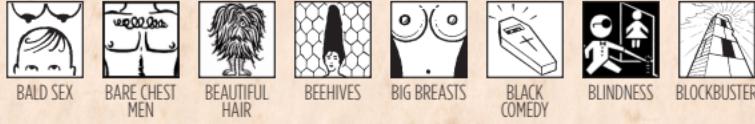
Michael Lerman
TIFF

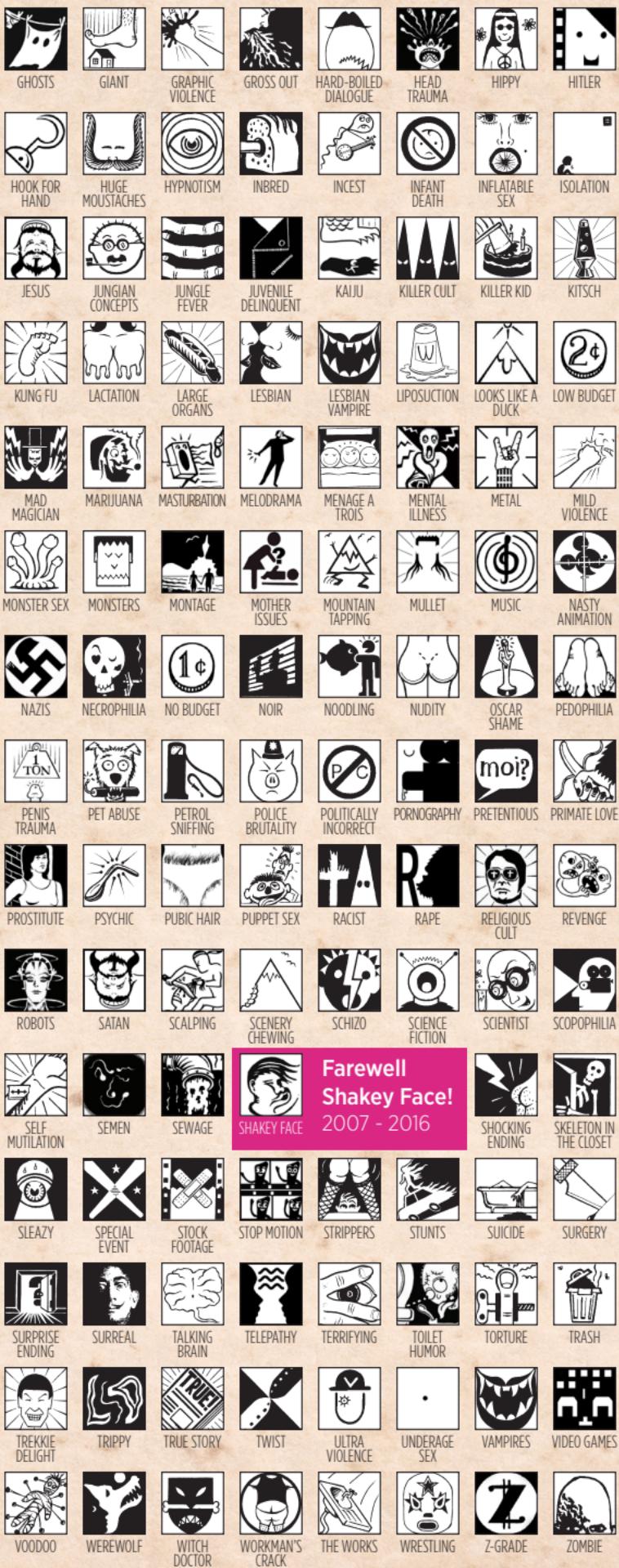


the movie icons

A staple of the Incredibly Strange Film Festival Guide since 1995, "the icons" are a quick, fun visual reference guide for the movies and events in the program. The 2016 Fantastic Fest Guide continues the tradition for discerning American audiences. Want to watch a date flick with primate love, Jungian concepts, voodoo and a shocking ending? No problem. Let the icons before each movie summary guide you to complete cinematic satisfaction. Thanks again to Ant and Mike from the Incredibly Strange Film Festival in New Zealand for conceiving and executing the genre movie icon art form.

OUR EIGHT NEW THEMES DESIGNED EXCLUSIVELY FOR FANTASTIC FEST 2016 BY ICON KING MICHAEL SHEILS





FANTASTIC FEST

events

Thursday, September 22, 2016

OPENING NIGHT PARTY

PRESENTED BY NERDIST AND BAAHUBALI

Alamo South Lamar/The Highball

Fantastic Fest unleashes the beasts of the east as our opening night party celebrates India. To blow the doors off our Indian cinema sidebar, we'll be packing Alamo South Lamar with South Asia's sights, sounds, sustenance and swigs. Joining us for the maelstrom will be an array of dancers, musicians, fire-breathers and ancient all-powerful gods. See Fantastic Fest transformed into a kaleidoscopic tapestry of Indi-insanity!!!

Friday, September 23, 2016

DOUG LOVES MOVIES PODCAST

The Highball

Comedian Doug Benson (SUPER HIGH ME; LAST COMIC STANDING; CHRONIC-CON) invites surprise filmmaker and comedian guests to sit down, talk movies and play movie trivia games... while drunk, stoned or both! The game is a reimagined version of the Leonard Maltin Game, which has been described as Name That Tune with movies instead of songs. The game consists of Benson reading the cast of an unknown movie in reverse order (star of the movie comes last) from Leonard Maltin's Movie Guide to his guests, who attempt to guess the movie! Come enjoy a Highball cocktail, relax and be entertained!

Friday, September 23, 2016

THE COMEDY MELTDOWN WITH JONAH AND KUMAIL

The Highball

The Meltdown with Jonah and Kumail hails all the way from the back of a comic book store in Los Angeles, where it's been crowned one of the best standup shows in the city by LA Weekly, LA Times, and Hollywood Reporter, and even given its own TV series. Come see why this is the only existing live stand-up event to blast its way into the FF dimension as hosts Jonah Ray and Kumail Nanjiani charm your pants off and welcome some very special guests!

Friday, September 23, 2016

FANTASTIC DEBATES

PRESENTED BY LUCHA UNDERGROUND

South Austin Gym

From verbal violence to pugilistic pummeling, we have the rage you crave at the Fantastic Debates, where the burning questions facing the fan community are resolved once and for all, first with words, and then with furious FISTS!! Past Fantastic Debates have featured screen titans like Keanu Reeves, Elijah Wood, Michelle Rodriguez,

Ti West and Joe Swanberg, as well as a host of critics, bloggers, bruisers and movie maniacs. Debaters to be announced shortly... and brutally!

Saturday, September 24, 2016

ITCHY-O

The Highball

ONCE WAS NOT ENOUGH!! Back with a driving drum corps battery, Taiko drummers, an arsenal of electronics including synthesizers, theremin, vocoders, and many other special devices, itchy-O will completely engulf and immerse The Highball from every angle in a pounding electric bog of music, ephemera and spectacle. Masked and hive-minded, itchy-O wage war on predictable mediocrity with blind-siding-style performances featuring a Chinese lion, a troupe of sensuously unnerving provocateurs, fog, strobes, sequins, sweat and FURY.

Sunday, September 25, 2016

MALTIN AT THE MOVIES: TIM BURTON

The Highball

After being honored at Fantastic Fest in years past, lovable cinematic historian/critic Leonard Maltin makes his triumphant return to FF to do what he does best: Truly celebrate film. He'll be back on stage again, this time to interview our generation's most iconic whimsy factory, Tim Burton.

Sunday, September 25, 2016

PUKE AND EXPLODE! - THE FF EATING CONTEST

The Highball

FF embarks on its newest and wildest adventure yet with our inaugural event of pure culinary craziness. After a week of delicious food and drink at the Alamo, what sounds better than witnessing a handful of contestants down increasingly bizarre rounds of food and "food" until only one steel-stomached human is left standing?! While we promise that everything presented is technically edible, you'll be seeing people eat things that were never intended to touch human lips... all in the quest to take home a very grand prize. Gird your loins and line your girdle for the most inhuman ingestion mayhem on earth, as we PUKE AND EXPLODE!!! (NOTE: All participants will receive an Arby's gift certificate.)

Sunday, September 25, 2016

DISHOOM REIGNS KARAOKE PARTY

PRESENTED BY SOURCEFED NERD

The Highball

Demented revelry and potential humiliation combine in the night of your life during one of our most sacred patented traditions here at the festival. This year, we're adding a little surprise... to keep things, uh, interesting and get some new blood (flowing) on stage. Filmmakers, journalists and all other FF-ers shed their dignity in a vein-bulging effort to satiate the thirsty Karaoke Gods. Tonight... WE RAAAAGE!!

Monday, September 26, 2016

MALTIN AT THE MOVIES: BRUCE CAMPBELL

PRESENTED BY ASH VS. EVIL DEAD

The Highball

Leonard Maltin will be back on stage again, this time to interview the world's most beloved action/comedy/horror star Bruce Campbell.

Monday, September 26, 2016

NERD RAP

The Highball

NEEEERRRRRDDDDSSS! Bring that beat back!! From the early nerdcore albums of MC Frontalot to the Epic Rap Battles of History and the entire careers of the Lonely Island and Childish Gambino, rapping nerds have become major players in pop culture. Now it's your turn to show us what you've got, in the sixth annual Fantastic Fest Nerd Rap Throwdown! What is Nerd Rap? Simply put, it's any hip hop beat paired with an emcee (or multiple microphone fiends) rapping about geek culture. Now in our sixth year, the Nerd Rap showdown will be back at the new Highball again, and we're keeping the competition and the audience open to the general public and Fantastic Fest badgeholders alike!

Monday, September 26, 2016

FANTASTIC FEUD

Alamo South Lamar

Our annual vulgar display of geek knowledge warfare, brainchild of online critic Scott Weinberg, pits the globe's greatest horror scholars against each other in a galactic onslaught of mental agility, verbal hostility and full-tilt brutality. Filmmakers, journalists, FF programmers, and movie megaminds collide in this no-holds-barred deathride of useless cinematic information. Bear witness to the most rampaging display of trivia prowess in the universe as our warring teams of fearless warriors crack open the deepest recesses of their brains and detonate their nuclear nerdbombs. There will be beer on the floor and bodily fluid on the walls.

Tuesday, September 27, 2016

ROGUE ONE FOR THE ROAD: THE STAR WARS DRINK COMPETITION

The Highball

The Alamo's reigning alcoholmeister Bill Norris combines his love for creative beverages and the Star Wars universe in this searing display of interplanetary talent. Come sample the galaxy's finest liquors in impossibly delicious combinations, guaranteed to send you to the Dark Side.

Tuesday, September 27, 2016

EVERYTHING IS TERRIBLE

Alamo South Lamar

Internet video skull-rewinders Everything Is Terrible! bring their bone-melting, eye-shattering, jaw-ripping mayhem to Fantastic Fest for the first time with their latest assemblage of found footage nuclear mind-wreckery. Meet the pioneering archaeologists of the 20th century VHS ruins. They've torn the lid off clumsy yetis and 9-year-old Hitler impersonators, and even created a remake of Jodorowsky's The Holy Mountain... assembled entirely from hundreds of scenes from different dog movies. Their live shows are

a megamaniacal blech-ride through the least traveled dimensions of sheer, undistilled entertainment. From cat massage to Satanic panic to tapdancing computers, the EIT! experience is like nothing else in the universe, as they distill and compile the most hilarious/disturbing/unacceptable/impossible images from the past several decades and transform them into a 9000-ton bullet aimed right at the human race's collective cortex.

Tuesday, September 27, 2016

100 BEST KILLS: 100 WORST BIRTHS

Alamo South Lamar

We live in a world of warring nations, conflicting religions and opposing ideals. But no matter who we are or where we're from, we all agree that there is NOTHING MORE DISGUSTING THAN PREGNANCY AND/OR CHILDBIRTH. So in the grand tradition of festival favorite 100 BEST KILLS, FF 2016 presents a dazzling array of the most nauseating, disturbing, inhuman and downright vomitous births in cinematic history, compiled and hosted by Zack Carlson and Laird Jimenez. From scifi cesareans to martial arts miscarriages to horror hysterectomies, steel your organs for a relentless blast of laughter, mirth and afterbirth, as we permanently sterilize you with 80 minutes of no-holes-barred babyrage.

Wednesday, September 28, 2016

GEEKS WHO DRINK

The Highball

There are no less than 350 pub quizzes held in the Austin area on a given week, but THIS is the best of the best. Hosted by noted Z-list celebrities John Smith and James Pound since 2010, the Geeks quiz at The Highball is 2-ish hours of bloodsport quiz action, absurd side games and drink drink drink. This year's winner will receive a \$50 Alamo giftcard!

Wednesday, September 28, 2016

DOUG BENSON MOVIE INTERRUPTION:

THE MONSTER SQUAD

Alamo South Lamar

Rampaging comic Doug Benson and a handful of beloved wise-asses respectfully take aim at one of the most rightfully championed kid-friendly horror films in history, THE MONSTER SQUAD. As the movie plays in full, Benson & company enhance/annihilate it from the crowd, making Dracula's various child-killing fantasies into a knee-slapping riot. AND!... they'll be joined for the screening by the actual leader of the Monster Squad, Andre "Stephen King Rules" Gower! Come find out what a bunch of grown men have to say about Wolfman's nards!!

Thursday, September 29, 2016

CLOSING NIGHT PARTY

PRESENTED BY CHILLER

Seconds after we close out the fest with Nacho Vigalondo's creature feature COLOSSAL, we'll be bussing everyone to an undisclosed party paradise to destroy all humans with some massively monumental monster mayhem. This promises to be the most memorable FF closing night yet, with a hydra-like multi-faceted party that will have you self-destructing with gargantuan levels of good, good times. It's a thermonuclear recreational wreckwave of indescribable, unbelievable scope. Come dressed as your favorite creature! Or don't! It's your damn life!

dark corner vr



Fantastic Fest invites you to experience three groundbreaking and terrifying visions of virtual reality horror from Dark Corner Studios.

All experiences are free with sign up for viewing on site in the theater lobby. This VR experience has been made possible with the kind support of Dark Corner Studios and Legion M.

CATATONIC

2015 • DIR: Guy Shelmerdine • 5 min

CATATONIC invites you to strap yourself in and take a ride that's unlike anything you've endured before. In one of the world's pioneering VR horror experiences, you'll step into the shoes of a mental patient being welcomed into an insane asylum, where you undergo a sense-stunning thrill ride as the world around you descends deeper and deeper into madness.

MULE

2016 • DIR: Guy Shelmerdine • 6 min

Experience life, death, and all the chaos in between with Guy Shelmerdine's MULE. In full 360° virtual reality you will step into the shoes of one very unfortunate man as you witness the final moments of his downward spiral. In the end you must choose your fate and endure one of two possible conclusions: do you want to be buried or cremated?

BURLAP

2016 • DIR: Guy Shelmerdine • 12 min / BURLAP: REFLECTIONS • 3 min

Experience two visions of terror with Justin Denton's BURLAP. Step inside a disturbed killer's lair and soak up the horror in full 360° with BURLAP: REFLECTIONS as he completes his bloody masterpiece. A horrifying and groundbreaking virtual reality experience that complements and expands the dark narrative of the accompanying short. BURLAP is a 12-minute short that sets the stage with the story of an innocent babysitter being stalked by an unseen menace. BURLAP will play immediately before SAFE NEIGHBORHOOD.

rza: LIVE FROM THE 36TH CHAMBER



PRESENTED BY NERDIST AND EL REY NETWORK

Award-winning musician and film director RZA (founder of the Wu-Tang Clan) unleashes his hip hop genius on the mother of all martial arts masterpieces, Lau Kar-leung's *THE 36th CHAMBER OF SHAOLIN*, in a live re-score for the ages.

Long before he was universally acknowledged as a guiding force in hip hop, RZA was an obsessive encyclopedia of martial arts cinema, particularly the work of the famed Shaw Brothers studio of Hong Kong. RZA first saw *THE 36th CHAMBER* on television when he was 12 years old, and again two years later on the big screen of a seedy 42nd Street theater with his cousin, Unique (who went on to become Ol' Dirty Bastard). Dazzled by its rich kung-fu tapestry, RZA (then Robert Diggs) was profoundly affected by the struggle between oppressed Chinese villagers and the Manchu authority. "Beyond the kung-fu, it was the reality of the situation that hit me. Growing up as a black kid in America, I didn't know that that kind of story had existed anywhere else," said RZA.

In viewing the film in this allegorical light, RZA was inspired to create a wildly complex mythology, transforming his immediate urban surroundings of Staten Island into a Shaolin and his cousins and childhood friends into the Wu-Tang Clan.

RZA: LIVE FROM THE 36th CHAMBER OF SHAOLIN features RZA re-scoring the film from opening sequence to closing credit. This new score features a vast array of over forty instrumental tracks, beats and vocals individually crafted and placed to amplify the narrative and electrifying action of Kar-leung's enduring classic. A true, redefining assault on the senses, this is an experienced not to be missed.

Note: Informed by how he first saw the film, RZA is performing with the dubbed version of *THE 36th CHAMBER OF SHAOLIN*. All original dialog remains intact. Special thanks to Celestial Pictures, The Spellbound Group, Tamika Layton and RZA. (Christian Parkes)

ଶାଲିମାର
କାମିକ୍ସନ୍

opening night film

U.S. Premiere



ARRIVAL

2016 • DIR: Denis Villeneuve • 115 min • United States

If you think it's too soon to start including Denis Villeneuve in the lofty pantheon of our greatest living filmmakers, ARRIVAL will give you swift reason to change your mind. Working predominantly in the shadows of the Canadian art-house for just over a decade, Villeneuve alerted wider audiences to his precisely ferocious skill with INCENDIES, earning a Best Foreign Language Film nom in the process. Following the wave of critical acclaim, Villeneuve retreated, sharpening his tools for the back-to-back straight jab, right hook combo of ENEMY and PRISONERS, pinning Jake Gyllenhaal and audiences on the ropes in quick succession. Two years later he delivered another headshot with SICARIO, a visceral excursion into the hyper-violent underworld of Mexico's brutal drug cartel.

Based on Villeneuve's more recent arc it would be easy to think that he would hold with the tough tones he's been cultivating over the past decade, but in every sense ARRIVAL marks an important departure; yet, it is one that feels supremely aligned with his oeuvre to date. Unlike his previous work, ARRIVAL is a big film with a big story — the terrifying global panic that accompanies the mysterious arrival of extraterrestrials on earth — however, in keeping with his pattern, it is told through the most personal, intimate lens and centered on a single, emotionally exposed character.

By now, you've already seen the trailer with spacecrafts hovering ominously overhead and you're desperate to know what's next. Well, Villeneuve didn't make this most human of films for me to surmise in 300 words; he made it for you to experience and to wash over you.

You're in the hands of a master filmmaker and ARRIVAL marks another important moment in his trajectory. Like the film itself, don't fight it, embrace it. (Christian Parkes)

Closing night film



U.S. Premiere

COLOSSAL

2016 • DIR: Nacho Vigalondo • 110 min • Spain, Canada

When Gloria (Anne Hathaway) drinks too much, other people pay for it... at the very least with their patience. Exasperated by her behavior, her posh boyfriend (Dan Stevens) puts his foot down and throws her out, an act that sends her meekly returning to her hometown, without a plan and with even less prospects. Despite reconnecting with childhood friend Oscar (Jason Sudeikis), who is all too happy to help her attain a fresh start (and perhaps inspire a fresh relationship), Gloria gravitates back to the booze, and before long resumes her routine of stumbling home blackout drunk. Only this time, her morning hangover comes with the news that a giant lizard has rampaged through Seoul's downtown core, and the sneaking suspicion that she's somehow connected to this remarkable event.

So begins this extraordinarily potent allegory for personal responsibility that could only have emerged from the eccentric mind of Fantastic Fest favorite (and festival mascot) Nacho Vigalondo. And in keeping with his oeuvre, where it goes is both wildly original and sublimely unpredictable.

No stranger to stories of the self-destructive, Nacho again deftly deploys science fiction tropes in service of nuanced character studies, and the brilliantly cast Gloria and Oscar are among his most complex screen personalities to date. Anchored by an outlandish conceit that could have easily teetered into camp, Hathaway brings exceptional pathos to a perpetual adolescence that might have otherwise irritated, while Sudeikis' amicable demeanor brims with a hidden toxicity that, when fully revealed, profoundly expands the thematic scope of the film in perfect tandem with the ever-escalating kaiju mayhem happening halfway across the world. Genre filmmaking does not come more creative or inspired. (Peter Kuplowsky)

ନିରାକାଶ
ଫିଲ୍ମ୍



24x36: A MOVIE ABOUT MOVIE POSTERS

2016 • DIR: Kevin Burke • 83 min • Canada

Since you're reading a synopsis for a film playing at Fantastic Fest, you're already aware that illustrated movie posters have developed a culture of their own. How we got here — a place where folks own more movie posters than they have wall space to hang them — is a story about the love of film.

Movie posters have changed over the years because the film industry has changed as well. The days when movie studios could market films in complex ways are over. There was more balance between art and commerce in both studio movie making and movie marketing. Now, films made for artistic reasons are largely made outside of the Hollywood studio system and the methods to market studio films are almost solely focused on what works for audiences who don't want to be creatively challenged, and "just want entertainment." But there are always those who never forgot that the movies they loved could be celebrated in ways beyond just viewing them. Their love for movies extended to their appreciation of illustrated poster art. Just because studio marketing had changed didn't mean that the art of movie posters had to die.

24 x 36 tells this story. Learn how artists like John Alvin and Roger Kastel created iconic posters. See why the poster world changed and most importantly, about the people that helped bring it back: the companies that commission modern posters, the galleries that display them and the fans who collect them. (James Emanuel Shapiro)





World Premiere

A DARK SONG

2016 • DIR: Liam Gavin • 99 min • Ireland

The unusual story of a single black magic ritual that takes place over the course of six months, A DARK SONG heralds the arrival of an unusual and unique voice within the horror genre.

Sophia, her heart black with grief, hires occultist Joseph Solomon to conduct a black magic ritual; one that will take 6 months to complete. Holed up in a remote house, the two must prepare meticulously. Solomon warns her that the consequences will be deadly if his instructions are not followed down to the letter.

The two start the long, winding process with only a line of salt around the house for protection. Solomon is clear: no matter how bad everything gets, they must not cross the line or all will be lost...

Best experienced knowing as little as possible, this debut from Liam Gavin is a clever puzzle box of a film that is bound to frighten and astound in equal measure. Making the most of his single location setting, Gavin tasks his two brilliant actors in creating a world of the unknown that is part drab reality and part unknown horror. Coupled with an audacious, unnerving soundtrack, the film deftly explores the limits we are willing to go to to get what we want, regardless of the sacrifices we make along the way.

Mix all this with perhaps the most audacious ending in any film this year and what you have is a masterly concoction worthy of the genre's greatest creators. Miss at your own peril. (Evrim Ersoy)

PLAYS WITH: **GIVERTAKER** [SEE PG 102]



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Texas Premiere

A MONSTER CALLS

2016 • DIR: J.A. Bayona • 108 min • United States, Spain

Twelve-year-old Conor, dealing with his mother's illness, unexpectedly summons a most unlikely ally – a 40-foot-high Monster – in Fantastic Fest alum J.A. Bayona's third feature film, *A MONSTER CALLS*. With both *THE ORPHANAGE* and *THE IMPOSSIBLE*, Bayona has proven his skills at finding the emotional core of his stories, and helping his actors give performances that breathe life into those emotions. *A MONSTER CALLS* is no different in that regard. Bayona walks a very fine line with a movie that could easily fall into cheesiness and schmaltz. It's no small feat to avoid that and yet he's made it look rather easy, thanks in no small part to the terrific performance of Lewis MacDougall – in only his second movie – as Conor. *A MONSTER CALLS* – adapted by Patrick Ness from his award-winning novel – is a beautiful, funny, and heartwarming film that's sure to be the cause of more than a few tears. (Luke Mullen)





Regional Premiere

AGE OF SHADOWS

2016 • DIR: KIM Jee-woon • 140 min • South Korea

KIM Jee-Woon is back! The director behind some of the most exciting films to come out of Korea in recent decades returns to the screen with a spy tale that is dense in both betrayal and action! Assembling some of the best in Korean acting talent, this is a classic tale of espionage that is both visually stunning and endlessly breathtaking. Lee Jung-Chool is the head of the Japanese Police Bureau tasked with catching members of the resistance; especially the leader Jung Chae-San. His loyalties lay with whoever "extends their hand" and he seems to be a man without direction.

However, an encounter with Chae-San and Lieutenant Woo-Jin will find Jung-Chool becoming a double agent in the middle of the deadliest war imaginable. On one side is the Japanese army, ready to torture and execute without a moment's hesitation, and on the other; the resistance, ready to sacrifice anything to get back their country's independence. Jung-Chool must play both sides if he's to survive, and when the final bell rings, his choices may even end up determining the fate of a nation. Although inspired by historical facts, events and characters, KIM Jee-Woon's tale is an old school, rip-roaring spy tale, the likes of which we've not seen for a long while. Full of endless double-, triple- and quadruple-crosses, violent action set pieces and an array of characters that'd make John Le Carre proud, this is a heady trip through 1920s Korea. There are explosions, stabbings, shootings, chases and more in a tale that's so relentless that everyone stepping out of the theater will need a moment to steady their nerves. With incredible sets, a classically rousing soundtrack and top-notch acting, Jee-Woon's creation is bound to take its deserving place in the spy canon of spy genre. Having been chosen as this year's official Oscar entry for Korea, there's no doubt the film's going places. Do not miss the chance to see this thrill ride on the big screen. (Evrim Ersoy)



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U.S. Premiere

ALOYS

2016 • DIR: Tobias Nölle • 91 min • Switzerland, France

A heartbreakingly lonely tale on the nature of isolation, *ALOYS* tells the story of Aloys Adorn, a lonely private investigator who has lived his entire life in isolation, with only his father for company. When his father dies, thus severing Aloys' only connection to the world, he withdraws further and further into himself.

However, a chance encounter on a bus brought on by an alcoholic blackout will see Aloys being stalked by a mysterious woman who will stop at nothing until he starts playing the mysterious "telephone walking" game with her.

Slowly, Aloys will discover just how much harder it can be to destroy the walls that isolate us rather than to reinforce them as he gets closer to his mysterious friend/tormentor.

Moving, humane and crafted with a deft sense of humor, *ALOYS* is the kind of film that master Charlie Kaufman would approve of. If last year's *ANOMALISA* reinforced the dark truths about human nature, then *ALOYS* is the counter-argument, strongly suggesting that sometimes loneliness can be conquered. Sure to become one of the most moving favorites of this year's Fantastic Fest, *ALOYS* represents the arrival of a new and exciting talent in the form of Tobias Nölle, who not only understands human nature but also brings an exciting new visual style to the dark isolation of the world he has created. It's not hyperbolic to claim that there'll be few scenes as intriguing and masterful as the party in *ALOYS*, created with not much more than the power of his imagination. (Evrin Ersoy)

PLAYS WITH: MEMORY BOX [SEE PG 102]





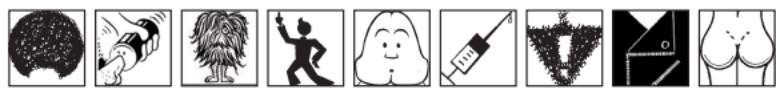
Texas Premiere

AMERICAN HONEY

2016 • DIR: Andrea Arnold • 158 min • United States

Andrea Arnold has given us four films now (RED ROAD, 2009's beloved FISH TANK, and WUTHERING HEIGHTS being the previous three) and AMERICAN HONEY may be her grittiest and lyrical best. It's certainly her most provocative and seductive. Her trademarks are all present: Academy aspect ratio, rich photography by regular cinematographer Robbie Ryan, tight close-ups and her focused lock on a central female character. But with AMERICAN HONEY, Arnold frees herself from the traditional structure of WUTHERING HEIGHTS and gives her protagonist open-ended freedom to move the film in any way she wishes. Both Star and the actress behind the breakout role, Sasha Lane, bring the movie to fascinating heights and, most importantly, it's a movie that functions at full force in each singular moment. It captures the magnetism and rebellion of youth that have no responsibility except to their unpredictable nature, and only through experiencing everything can Star find out who she really is.

It's a journey that both Arnold and Lane, who feel as closely linked as a director and lead actress can be, take to places where the sheer energy of the film, almost plotless and structureless, feels special. It's not unlike the energy in SPRING BREAKERS or Gus Van Sant's Death Trilogy and his PARANOID PARK. Add in an exceptional supporting cast which includes a never better Shia LeBeouf, Riley Keough, McCaul Lombardi and Arielle Holmes — who's semi-autobiographical film HEAVEN KNOWS WHAT could make an interesting companion piece with AMERICAN HONEY — and you're left with one of the unforgettable film experiences of 2016. (James Emanuel Shapiro)



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World Premiere

ANOTHER WOLFCOP

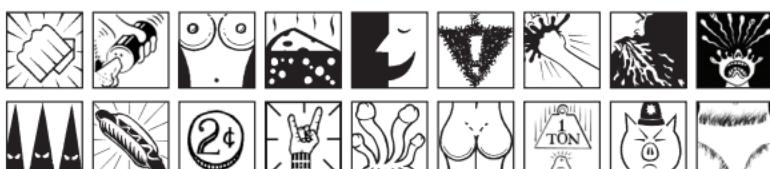
2015 • DIR: Lowell Dean • 82 min • Canada

After saving Woodhaven from a gang of evil reptilian shapeshifters, alcoholic werewolf cop Lou Garou is finding it hard to keep a low profile. Instead, he roams the street at night, gleefully and violently disposing of criminals and stealing boxes of Liquor Donuts causing all sorts of problems for his former-partner-turned-chief Tina.

Things begin to look up for the loser residents of Woodhaven when a billionaire businessman announces he's reopening the local brewery to produce Chicken Milk Stout, as well as gifting the town with its very own hockey team, the Darkstars. However, the unexpected return of an old friend (who now sports a large, foul-mouthed, mustachioed phallus) and a strip joint bloodbath alert Wolfcop to the rise of something evil.

When following up a film about occultist lizard shapeshifters and an alcoholic lycanthrope cop, crazier, gorier and even more Canadian seems like a fairly good way to go. And that's exactly what writer/director Lowell Dean does in **ANOTHER WOLFCOP**, starting things off at a crazy pace and never allowing them to slow down.

Continuing a commitment to practical creature and gore effects, ANOTHER WOLFCOP retains its predecessor's near-reckless narrative style, taking a kitchen sink approach to joke and gag delivery. There's not a serious bone in this beast's body and that's just fine. Culminating in an epic combined brewery opening/hockey game, ANOTHER WOLFCOP is here to quench your over-the-top horror-comedy thirst. So grab a cold cock, a box of Liquor Donuts and prepare yourself for another wild romp through the great white North's shittiest yet wildest little town. (Brian Kelley)





Special Screening

ASH VS EVIL DEAD: SEASON 2

2016 • DIR: Rick Jacobson, episode 1 - Tony Tilse, episode 2 • 60 min • United States

ASH VS EVIL DEAD, a 10-episode half-hour series, is the long-awaited follow-up to the classic horror film THE EVIL DEAD.

The second season roars back into action with Ash leaving his beloved Jacksonville and returning to his hometown of Elk Grove. There, he confronts Ruby. The former enemies have to form an uneasy alliance as Elk Grove soon becomes the nucleus of evil.

The cast is led by Bruce Campbell (EVIL DEAD; BURN NOTICE) in the role of Ash Williams; Lucy Lawless (SALEM; SPARTACUS) as Ruby, who now possesses the powerful Necronomicon; Ray Santiago (TOUCH; MEET THE FOCKERS) as Pablo Simon Bolivar, Ash's loyal sidekick; and Dana DeLorenzo (A VERY HAROLD & KUMAR 3D CHRISTMAS) as Kelly Maxwell, who, grief-stricken after the death of her parents, plots revenge against The Evil Dead. Lee Majors (THE SIX MILLION DOLLAR MAN), Ted Raimi (DARKMAN; SPIDER-MAN) and Michelle Hurd (LAW & ORDER: SVU) join the series this year as well.

Sam Raimi serves as executive producer with Rob Tapert (EVIL DEAD; SPARTACUS), Bruce Campbell and Ivan Raimi (DRAG ME TO HELL; SPIDER-MAN 3) along with Craig DiGregorio (WORKAHOLICS; CHUCK) who serves as executive producer/showrunner. Aaron Lam (SPARTACUS) and Moira Grant (SPARTACUS) serve as producers. Season two premiere on October 2nd at 8:00 PM ET / PT on STARZ.



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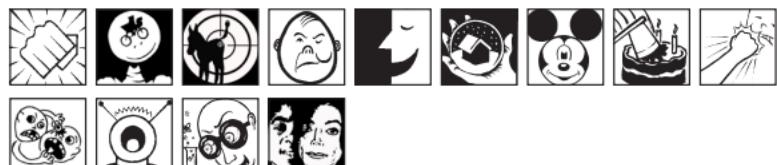
U.S. Premiere

ASSASSINATION CLASSROOM: THE GRADUATION

2016 • DIR: Eiichiro Hasumi • 118 min • Japan

Last year's *ASSASSINATION CLASSROOM* introduced us to Koro-sensei, a seven-foot tall yellow talking octopus with a permanent shit-eating grin. In it, he has already destroyed 70% of the moon and threatens to completely eliminate Earth unless a class of underachievers, whom he will teach, can assassinate him by the end of the year. In *ASSASSINATION CLASSROOM: THE GRADUATION*, the deadline is quickly approaching.

As with the first film, Koro-sensei slowly reveals his true expectations of his students by unveiling more information about his past and why he must destroy Earth. Instead of going bigger, it goes deeper, milking a rather impressive amount of emotion out of its absurd concept and characters. Koro-sensei's backstory reshapes what we understand about his intentions and the true lessons for his students.





U.S. Premiere

ASURA

2016 • DIR: KIM Sung-soo • 136 min • South Korea

Get ready for the meanest, nastiest slice of Korean noir imaginable. KIM Sung-soo's crazy crime tale is such a vicious maelstrom of violence that it becomes almost poetic in its extensive insanity.

Detective Han is a corrupt cop. He protects Mayor Park's interests at any costs, intimidating witnesses and frightening the opposition. He does all of this so he can pay for his wife's hospital bills following her terminal cancer diagnosis. When the routine intimidation of a witness goes violently wrong, Han finds himself facing the prosecutor's office, who will stop at nothing to nail Park. Now he's stuck between two violent factions who will go to any extreme in pursuit of their goals, including torture.

Shot with a sense of kinetic urgency, KIM Sung-Soo's hard-boiled noir depicts the city of Annam as a sort of purgatory for the corrupt souls trapped within. No denizen of this burgeoning metropolis is innocent or even marginally good. From the crazy mayor to his murderous aides to the supposedly pure prosecutor's agents, every character's soul is black enough to commit stomach-turningly vicious acts without as much as a blink. The temperature seems to be permanently set to scalding, with sweat pouring out of the characters' brows day and night. Within this setting, Jung Woo-Sung gives the performance of a lifetime as Detective Han, a morally bankrupt protagonist who still somehow elicits sympathy.

Add to this a score that is all low-key guitars and jangling notes, dynamic camerawork that heightens the action and a finale which will leave you breathless, and what you have is the most over-the-top Korean film of the last few years. (Evrim Ersoy)



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U.S. Premiere

THE AUTOPSY OF JANE DOE

2016 • DIR: André Øvredal • 99 min • United Kingdom

Austin Tilden is ready to get out of Grantham, Virginia. With his mom dead and his girlfriend pulling at him, the only thing keeping him is his relationship with his father Tommy, the local coroner. The Tilden morgue has been a staple in Grantham for years and Austin still has plenty to learn from his dad, who may be older but is still as sharp as they come. When the local sheriff brings in a corpse late one night, Austin blows off plans with his girlfriend to stay and help his father with the autopsy.

The body belongs to a young woman found half-buried at a crime scene. With no ID and her fingerprints not found in the police system, she's classified as a Jane Doe. What's more troubling is that there's no apparent reason for her to have been at the crime scene. And the body is pristine, with no apparent cause of death. As the Tildens start the autopsy, they discover that her eyes have clouded, which would indicate a body that's been dead for days, but the muscles show no rigidity or signs of rigor mortis. And that's just the first anomaly they find. As the strange inconsistencies pile up and a thunderstorm rolls in, the Tildens will find that the body on their table holds plenty of dark and terrifying secrets.

Director Andre Ovredal is back with this English-language follow up to his 2010 Fantastic Fest hit *TROLL HUNTER*. Brian Cox and Emile Hirsch are both spectacular in the lead roles, playing off each other beautifully and selling the mystery and the fear. Ovredal uses slow lingering shots to build tension and create atmosphere to great effect, while the cinematography and production design give the film a look and polish on par with big studio films. *THE AUTOPSY OF JANE DOE* is an enigmatic and ominous descent into hell. (Luke Mullen)

PLAYS WITH: HELP ME FIRST [SEE PG 102]





U.S. Premiere

THE BAD BATCH

2016 • DIR: Ana Lily Amirpour • 116 min • United States

It's not hyperbole to say Ana Lily Amirpour smashed her way into the world of genre film with her debut, *A GIRL WALKS HOME ALONE AT NIGHT*. Complete with a skateboarding Iranian vampire, *GIRL* delivered a fresh, provocative voice to the scene and with it a wave of critical acclaim and hardcore fan adoration, instantly becoming a cult sensation. As with all breakout success stories, discourse quickly pivoted to "What's next?;" a question Amirpour sonically obliterates with *THE BAD BATCH*.

Set in the scorching vistas of a hostile desert, *THE BAD BATCH* focuses its lens on Arlen (Suki Waterhouse) as she's unceremoniously dumped in a dystopian wasteland that's fenced off from civilized society. While trying to orient her unforgiving environment, she is captured by a savage band of cannibals and quickly realizes she'll have to fight her way through her new reality. As Arlen adjusts to life in "the bad batch," she discovers that being good or bad mostly depends on who you're standing next to.

Complete with stellar cast, electrifying visuals and a score to die for, Amirpour has created another cinematic chapter that is as uncategorizable as her first; a move that excitedly begs us to once again ask the question, "What's next?" (Christian Parkes)



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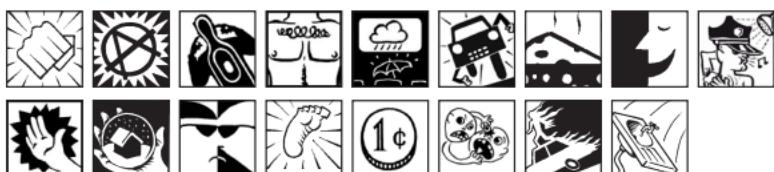
World Premiere

BAD BLACK

2016 • DIR: Nabwana IGG • 65 min • Uganda

Welcome to Wakaliwood: home to “da best of da best movies!” and the vanguards of action-packed off-the-grid DIY commando cinema. Under the guidance of writer/director/producer Nabwana Isaac Godfrey Geoffrey (IGG), this crack crew of self-taught filmmakers and kung fu aficionados have made dozens of exuberant and exhilarating action films in the ghetto outside Kampala, Uganda for budgets of \$200 US a movie. Despite props, computers and gear all being built from scrap parts (including a full-size Huey helicopter!) and the ludicrously cheap but infectiously endearing CG explosions/muzzle-flashes, Wakaliwood cinema’s reckless abandon manages to inspire more heart, grit and soul than a thousand Hollywood blockbusters.

At Fantastic Fest, you will witness their latest crime epic: BAD BLACK, where a mild-mannered doctor, portrayed by real-life Wakaliwood producer Alan Hofmanis, is trained in the art of ass-kicking commando vengeance by a no-nonsense ghetto kid named Wesley Snipes (!) in an effort to steal back a family heirloom from Uganda’s toughest gang. A multitude of subplots ensue at a breakneck pace as Nabwana hurls his charismatic cast through bombastic firefights, dizzying motorcycle chases, and an absolutely madcap prison riot — all photographed with a thrilling gonzo panache and seeped in gleefully silly, self-deprecating humor. Per the oral tradition of Ugandan storytelling, all the aforementioned mayhem is miraculously made coherent by the acerbic wit of the film’s narrator / video-joker (think a Ugandan Tom Servo), whom at one point aptly distills this delirious hour and change to a single sentiment: “It is a love story... LOVE OF ACTION!” (Peter Kuplowsky)





U.S. Premiere

BELIEF: THE POSSESSION OF JANET MOSES

2015 • DIR: David Stubbs • 89 min • New Zealand

In 2007, faith, culture and family collided to tragic ends in the small New Zealand community of Wainuiomata. Recognizing that one of their own — the titular Janet Moses — was in severe emotional distress, her loving family sought out the advice of their elders, desperate for any help. Eventually coming to believe that Janet had been placed under a curse, the family undertook a days-long improvised exorcism ceremony, one that not only failed to heal the beloved woman, but left her tragically deceased.

Coming to be known as “The Wainuiomata Exorcism,” the death of Janet Moses would dominate the local media as observers struggled to understand what had happened and how this could even be possible. Had something sinister taken place or — an even worse and more unthinkable possibility — had Janet been killed by a legitimately loving family seeking only to help her?

This true story provides the basis of David Stubbs’ debut feature documentary, a hauntingly poetic exploration of the murky areas between faith and reason, the gaps between cultures, and how it is possible for an act of love to turn so horribly and tragically wrong. Blending interviews with family, those involved in the court case and cultural experts with extensive and artfully executed reconstructions of the actual events leading to Moses’ death, Stubbs creates a truly haunting portrait; not just of one woman’s life but also of one of the most emotionally complex tragedies imaginable. (Todd Brown)



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World Premiere

BOYKA: UNDISPUTED

2016 • DIR: Todor Chapkanov • 90 min • United States

Boyka is back, baby, and when that happens it can only mean one thing: Many faces are going to get punched. Many, many, many faces.

Escaped from prison at the conclusion of *UNDISPUTED 3*, Yuri Boyka is caught between worlds. Though free from his cell, he must remain hidden. While he strives to soothe his conscience of past wrongs through service to the church, he continues to seek the fame and glory — and, now, legitimacy — that he has always craved within the ring. Just as it appears that that legitimacy is finally within his grasp, with a chance to enter the professional fighting ranks on the horizon, a tragedy within the ring forces Boyka to follow his conscience to put things right. And with this being an *UNDISPUTED* film, putting things right means lots and lots and lots of hand-to-hand combat.

Let me be clear here, in case there is any doubt: The *UNDISPUTED* films are the greatest series of American martial arts films since Chuck Norris was at his peak. This is a fact. And it's a fact that owes an immense amount to the potent collaboration of Isaac Florentine — here serving as producer after directing the second and third entries in the series — and star Scott Adkins. When they're on their game, Florentine and Adkins are simply magic together; glorious, bloody, bone-crunching magic. And they are very much on their game here.

The beauty of the *UNDISPUTED* films lies in their simplicity. They follow a simple formula that honors the rules of their chosen genre while taking every possible opportunity to show off the incredible skills of Adkins, who is simply one of the finest screen fighters on the globe. Come prepared to be entertained. (Todd Brown)





Regional Premiere

BUGS

2016 • DIR: Andreas Johnsen • 74 min • Denmark

When most people think of high-end cuisine, they are unlikely to envision plates filled with fried termite queens or noodle bowls seasoned with maggot fat. Nevertheless, that is the vision of chef Ben Reade and researcher Josh Evans of the Nordic Food Lab in this documentary that serves as one part travelogue, one part food porn, one part political treatise, and one part abject examination of creepy crawlers most would refuse to touch, much less put in their mouths.

Reade and Evans do not share such apprehension, however. As they journey across the world seeking out new and exciting insect cuisine, we watch them catch and kill and taste a myriad of disgusting treats. The film's great trick being that the more of this we witness, perhaps the more inclined we are to believe their enthusiasm as they describe the great flavors they discover and make plans to incorporate them into dishes that don't sound half bad.

BUGS has a central mission on its plate. As the world population soars, the need to utilize the high doses of protein offered by insects becomes more and more certain. Food one would only eat on a dare today may become the great delicacies of tomorrow. Andreas Johnsen's brief, light-hearted documentary offers not only a peek at a culture of eating that we can hardly fathom, but also an optimistic take on the inevitable. After all, noshing on grasshoppers is far more complicated than just picking one up and popping it into your mouth raw. If one has to eat a crate of massive Japanese wasps, it certainly helps if they're skillfully incorporated into a nice risotto, no? (Evan Saathoff)



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North American Premiere

CALL OF HEROES

2016 • DIR: Benny Chan • 120 min • Hong Kong

Carefully mixing together classic westerns and old school wuxia films, Benny Chan's crazy tale is a visually stunning piece of kung-fu filmmaking guaranteed to become a favorite from this point onwards. Eschewing the current trend for modern day police stories, Chan sets his sight on Chinese history and mines a rich and action-packed tale.

It's the Warlord era in early 20th century China. Battling factions plague the land, bringing the denizens into poverty and misery. Warlord Cao, a cruel and vicious man, has seized Stone City and set his sights on the small village of Pucheng. Sheriff Yang tries to keep law and order with a small group of men, dispelling panic. However, the arrival of Cao's son Shaolin (Louis Koo in major villain mode) finds them caught directly in the firing line.

Yang arrests Shaolin for the crime of murder and swears to hold him prisoner until justice can be delivered in the form of his execution. But Cao's army will lay waste to village and slaughter everyone unless Shaolin is released. The inevitable showdown will be deadly, bloody and brutal. Benny Chan's latest effort is the perfect wuxia take on the western genre. It's the story of a small group of just, determined men holding out until they can serve justice to a large, vicious army. It's a setup as old as time, but it's given new life by a brilliant and acrobatic cast. Add to this mix Sammo Hung serving as the action director, and what you have is two hours of non-stop, kinetic, eye-popping action peppered with wild stunts, crazy fights, every weapon conceivable and much, much more.

Culminating in a showdown that sees the ragtag band take on an ENTIRE army, *CALL OF HEROES* is the throwback wuxia film we've all been waiting for, and acts as a stark reminder of how good the genre can be when done right. (Evrin Ersoy)





North American Premiere

CHINYUKI

2016 • DIR: Yudai Yamaguchi • 100 min • Japan

The first word uttered in Yudai Yamaguchi's CHINYUKI is "penis," and is used in reference to an assassin named Taro Yamada (Ken'ichi Matsuyama) and his two weapons. The other being his anus. Taking Taro under his wing in an effort to rehabilitate him is a monk named Genzo, who's on a pilgrimage to Tianzhu. Off the two set, from The Land of the Doggy Bagg in the 2nd Year of the Pussy Dynasty, on their important pilgrimage filled with pork bun-based kung fu and farts.

Based on the manga of the same name, CHINYUKI takes as much liberty with its source material as Man Gatarou's does in his parody of the ancient Chinese novel "Journey to the West." The road trip format provides a perfect framework for Yamaguchi to stage increasingly ridiculous comedic sequences populated with way-past-over-the-top characters. Yudai Yamaguchi has practically built a career on seeing if there exists an upper-limit to Japanese wackiness in a single film, and uses every trick he has in CHINYUKI to bring his singular, toilet humor-filled vision to life.

If Yamaguchi's previous work, starting with his unclassifiable 2003 debut BATTLEFIELD BASEBALL, often has the feeling of being held loosely together with duct tape, CHINYUKI at times feels assembled with the dollar store knockoff Scotch variety. But, as with his other films, the true adhesive that holds together all the wild ideas, outrageous characters and effects with varying levels of questionability is Yamaguchi's commitment to his own oft-dumbfounding brand of humor. If he's willing to take an alarming number of jokes a step too far in CHINYUKI, he's more often than not eager to push it two steps more. (Brian Kelley)



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U.S. Premiere

THE CREW

2015 • DIR: Julien Leclercq • 81 min • France

Yanis is one of the best – if not the best – hijackers working the Paris streets, the simple fact that he remains unknown a powerful testament to his skills. Working with a tight, loyal crew of lifetime friends and family, there's seemingly no target they can't knock over. For a high stakes life, theirs is quite stable... until Yanis' brother makes a critical error that leaves them greatly indebted to a powerful local drug lord. Suddenly, their lives are no longer their own and the stakes have never been higher.

Since he burst on to the international scene with 2007 scifi effort *CHRYSALIS*, French writer/director Julien Leclercq has quietly built a name for himself as one of the world's leading purveyors of high end thrills. Leclercq is blessed with enormous technical abilities, consistently turning out film that is simply gorgeous to look at, and combines his visual tool set with a knack for cranking up tension and building compelling characters in a manner few can match. And he brings his entire tool kit to bear on his riveting action thriller *THE CREW*.

Sami Bouajila (best known to Fantastic Fest audiences as the lead in 2011's *CARRE BLANC*) delivers a typically riveting performance here as Yanis, a bad man pitted against worse men as he works to save his friends and family from a situation of their own creation. Building around Bouajila's performance, Leclercq is smart enough to not attempt to reinvent the wheel here, leaving the core heist structure intact while bringing his own distinct flavor and style to the mix with explosive results. (Todd Brown)





World Premiere

DEAREST SISTER

2016 • DIR: Mattie Do • 100 min • Laos, France

Fantastic Fest has a long tradition of showcasing filmmakers who make entertaining work while overcoming any obstacles placed in front of them. Consider the achievements of second-time Fantastic Fest director Mattie Do. Mattie hails from Laos and *DEAREST SISTER* is Laos' 13th film. Not this year, but EVER. Mattie is Laos' only horror filmmaker and also its only female filmmaker. In her own words, she's "the crazy horror chick that's calculating how much pig blood I can buy for the cash I've got in my pocket."

Laos has no production infrastructure and no distribution options. It has one movie theater. Again, in Mattie's own words, "Every Lao film is a historic event. Every film made here breaks ground in a totally new film industry." Consider that Laos IS a Marxist state governed by a single-party regime, and it makes what she's doing one of the most significant endeavors in world cinema today. When her native audience sees her movies, they are seeing the only horror films they've ever seen. And the films they're watching from Mattie happen to be great.

DEAREST SISTER mixes traditional ghost story elements with local folklore and real events while providing both social and gender commentary in the face of local censorship. *SISTER* uses familiar elements from supernatural stories, but not only is its narrative uniquely Mattie Do, but it's uniquely a product of her culture. Essentially, it's a great film and the type of accomplishment that Fantastic Fest was made to celebrate. (James Shapiro)



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U.S. Premiere

DOG EAT DOG

2016 • DIR: Paul Schrader • 93 min • United States

Troy, Mad Dog and Diesel are buddies from way back in the slammer. When Troy is released after a lengthy time served, the three reunite. They're all on their last chance under the dreaded three-strike law of California, and the last thing they need is to think up any further schemes.

But these men are not willing to settle down and find the straight-and-narrow. They're going to get what they want and they're going to get it their own way. When Troy constructs the perfect crime for them to hit that big jackpot, you can be sure there'll be a lot of bodies piling up. You're either with this rabid trio or you're in the way!

Adapting Edward Bunker's seminal pulp underground classic, Schrader proves that there's no time limit on invention. He employs a gonzo, guerrilla approach to create this brilliantly funny, scattershot noir, which takes us to the underbelly of California with endless bloodbaths, morally corrupt characters and a sadistic sense of fun.

Leading the charge are two electric performances from Nicolas Cage and Willem Defoe, who let loose like never before. Troy and Mad Dog are brutal beasts, growling and snarling their way to the life they think they deserve, and nothing can stand in their way.

Opening with a vicious, brutal, unexpected family massacre and ending with the most audacious setup you're likely to see in a long while, DOG EAT DOG is brutally brilliant filmmaking at its most unhinged. Get on this ride cause you're never likely to find one as wild and entertaining. (Evrim Ersoy)

PLAYS WITH: ANTIDEPRESSANT [SEE PG 102]

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North American Premiere

DON'T KILL IT

2016 • DIR: Mike Mendez • 93 min • United States

After giving us a BIG ASS SPIDER to contend with, Mike Mendez returns to the screen with a midnight movie guaranteed to please even the most ardent B-movie lover. Teaming up with the fantastic Dolph Lundgren and genre favorite Kristina Klebe, he brings us a tale teeming with blood, guts and demonic possession!

In a sparsely populated corner of Mississippi, an ancient demon is released. The creature can take over the body of whoever kills its previous host, causing havoc, mayhem and murder in its wake. These strange killings attract the attention of local FBI agent Evelyn Pierce.

Before she can even settle into the investigation, her path crosses with Jebediah Woodley, a rip-roaring, whisky-sozzled traveler who claims to be a demon hunter. Evelyn doesn't believe this outlandish character, but as the body count rises, she comes to realize that he might be the only hope of humanity.

Starting with the dial turned up to ten and only pushing further, Mendez's ability to combine excessive set pieces, eye-popping physical gore and a constant sense of momentum creates a film that is consistently entertaining. Add to the mix the ever-brilliant Dolph Lundgren and it almost literally pops out of the screen. Mendez's take on the classic demonic possession tale is full of wonderful touches. His manic sense of comedic is spot-on, and the performance he draws out of Lundgren is probably the best we've seen from a man who has given us much to admire over the course of his career. So settle back, order a drink or three and get lost in a world gone crazy in the way that only this team could've made happen. A brilliant blast! (Evrim Ersoy)

PLAYS WITH: THE MAN FROM DEATH [SEE PG 102]



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North American Premiere

DOWN UNDER

2016 • DIR: Abraham Forsythe • 87 min • Australia

Jason is not happy. Lebs and wogs have taken over the beach and if they would just stay where they belonged, the thousands-strong brawl that spun out of control yesterday would never have happened. And now that it has happened, clearly the thing to do is drive around with as many like-minded folk as possible and make sure none of them come back. Oh. And he needs to get some kebab for his girlfriend. That's important too.

And Nick? Nick is also not happy. Not happy about being treated like a second class citizen. Not happy about being told where he can go and what he can do. And definitely not happy about the violence poured out towards his culture the day before, never mind the fact that it's a culture he's pretty much entirely disavowed himself. Dialog? Who needs it? Clearly the thing to do is get down to the beach and knock some heads. Better go get some weapons first.

Set against the backdrop of the 2005 Cronulla race riots — an actual massive brawl that broke out just before Christmas in the Sydney beachfront suburb, with violence continuing over the next several nights — Abe Forsythe's *DOWN UNDER* is, in many ways, the FOUR LIONS of race movies. Utterly fearless, brilliantly pointed and flat out hysterical, Forsythe takes a gleeful delight in skewering the alpha male meatheads on both sides of the divide that led to the explosion of violence in the first place, and he does so without ever losing sight of the actual human cost of the real events. Already well known locally for his extensive work in television, *DOWN UNDER* marks the introduction of a simply massive young talent to the rest of the world. (Todd Brown)

PLAYS WITH: THE DOG [SEE PG 102]

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World Premiere

THE DWARVES MUST BE CRAZY

2016 • DIR: Bhin Banloerit • 92 min • Thailand

While hunting for food, a group of villagers dig into a giant bug nest and discover some mysterious elephant fireflies. A few eagerly eat the creatures while the others think it best to stick to their normal diets. Later, the villagers who decided to feast on the fireflies are stricken with painful glowing stomachs and foaming mouths. These symptoms are temporary, as the next phase of their sudden illness causes their heads to detach from their bodies, floating away along with their intestines. Now the remaining villagers must fight off the evil spirits who have one nefarious goal: to munch butts.

THE DWARVES MUST BE CRAZY makes its intentions known right off the bat, taking about two minutes to let loose the first blow of the slide-whistle. The message is clear: this is a movie about a village of little people in the jungles of Thailand that must defend themselves from evil spirits that want to lick, bite or otherwise violate their butts, and it is NOT to be taken seriously. And there's not a moment one would be inclined to do so; not with floating head-and-guts Krause spirits (the Thai counterpart to the Leyak of the equally confounding MYSTICS IN BALI) displaying Tina Belcher-levels of butt obsession. Butt licking, butt biting, farting, pooping and anything else involving the rear end is fair game.

As the villagers come up with more and more ridiculous ways to try to defeat the Krause and save their asses, things become increasingly chaotic, and any concerns about tight narrative structure are completely abandoned. Throw in a love subplot complete with a romantic montage set to a song from Thailand's answer to Bonnie Tyler and you have the recipe for one of the most entertaining and delightfully bizarre films in this year's program.
(Brian Kelley)



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ELLE

2016 • DIR: PAUL VERHOEVEN • 131 min • France

Helen of Troy had the face that could launch a thousand ships, and Paul Verhoeven and Isabelle Huppert have the movie that will probably launch a thousand think pieces. The implications of liking this subject matter are daring, but what about laughing at them? Verhoeven hasn't made a movie in ten years (since his utterly entertaining WWII espionage drama *BLACK BOOK*), so it's possible that we've forgotten that he's been the master of transforming expectations and genres for decades. Maybe it's easier to remember how funny *STARSHIP TROOPERS* and *ROBOCOP* were while they were first and foremost action narratives, but he's really been doing it throughout his whole career, even since *TURKISH DELIGHT* and *SPETTERS*.

But this is really Huppert's movie in a lot of ways. It feels like the culmination of her career as so much of her character is both familiar and fresh. After all, Huppert was doing fearless acting before anyone thought of calling acting fearless. Huppert's Leblanc is a woman who has been attacked, but goes to dinner with friends that night. Her attacker is probably around her all the time, but she has a video game to produce, a son to support, an affair to manage and a mother to suffer through. The assault just sits there a while in her mind until it doesn't.

Huppert fills this role with such fury and indifference to anyone, including the audience, one comes to realize that only Huppert could pull this off. Only Huppert can be victim and a perpetrator like this. Forget awards; this woman deserves a monument. (James Emanuel Shapiro)





Regional Premiere

THE EYES OF MY MOTHER

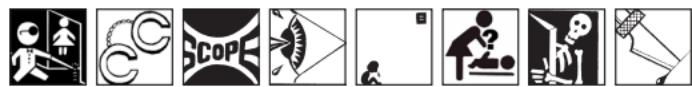
2016 • DIR: Nicolas Pesce • 77 min • United States

With *THE EYES OF MY MOTHER*, first-time writer/director Nicolas Pesce has crafted a cool and collected character study that incorporates horrific elements without sensationalizing them, almost without acknowledging their brutality at all. It's rare to see a debut feature that feels so self-assured, especially one which strikes such an odd tone.

The story is relatively simple. After young Francisca witnesses a savage murder, her world is turned upside down. With the murderer caught but not killed, Fran calmly exacts a rather nightmarish vengeance. As her father becomes reclusive and withdrawn, Fran's skewed interpretations of family and friendship grow steadily more disturbing, leading to lethal consequences.

What's truly fascinating is the way in which Pesce paints his main character, and the cold, detached performance given by lead actress Kika Magalhaes. Her decisions, her behavior, and even the way she speaks seem more alien than human. It's akin to watching the origin story of a young Patrick Bateman. It would be easy to point to the murder as the cause of Fran's later actions, but Olivia Bond plays young Fran with the same sort of eerie reticence, making you wonder if we were witness to a budding psychopath before the vicious murder even occurs.

The bold black and white photography adds to the starkness of the film and plays up the themes of isolation and loneliness inherent in the script. With a brisk running time under 80 minutes, the film is constantly moving as Fran is steadily evolving, trying in her own way to find love. A chilling yet strangely beautiful film, *THE EYES OF MY MOTHER* plays like a dark, blood-soaked poem. (Luke Mullen)



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World Premiere

FASHIONISTA

2016 • DIR: Simon Rumley • 108 min • United States/United Kingdom

It's with great delight that we welcome FF alumni Simon Rumley back with his brand new *FASHIONISTA*, a work that astounds and delights and proves once again that he's one of the best directors working today.

April loves clothes. But more so, she loves Eric, with whom she owns a second-hand vintage store in Texas. Their lives are idyllic, spent in a house rammed to the rafters with vintage ware. Eric has dreams; he wants to open new stores, but April isn't so sure about the idea.

However, as Eric gets closer to new employee Sherry, April's jealousy and paranoia start to spiral out of control. She finds herself turning more to the clothes as a crutch to get her through the day. All will come undone when Eric's one deadly mistake is revealed and their lives hurtle towards a conclusion that none could expect.

With a stellar cast including Ethan Embry, Amanda Fuller, Eric Balfour and the wonderful Alex Essoe, Rumley concocts a terrifying, tightly constructed tale that never reveals its hand until the very last moment. Cut together in sequences that slyly echo what's to come, disorientating sequences which suddenly connect to the story to create a logical whole and an emotional intensity that seems to gather momentum with each passing moment, this finely crafted tale of madness and mayhem works as a testament to the director's masterful ability to catalogue oddball outsiders. With intense use of color and space, Rumley throws us into a place where the familiar becomes frightening. Within each glimpse of the uncanny madness, there's a piece of us, the audience, visible. Do not miss the opportunity to experience this striking, shocking piece of cinema and encounter its hypnotic, deadly spell, bound to hold you in its wake for days afterwards. (Evrim Ersoy)





North American Premiere

FAULTLESS

2016 • DIR: Sébastien Marnier • 103 min • France

Constance, a single woman in her mid-40s, is a bit frazzled. After burning out in Paris, she's returning to her home town under the pretense of needing to take care of her mother. Constance burned all her bridges when she rushed off to Paris, leaving her old job at a small real estate company where she worked alongside her old flame, Philippe.

Ever the bold optimist (or perhaps a bit delusional), Constance meets with her old boss and asks for her job back. While he does have a position open, he's still sore about how things went. He ends up hiring Audrey, a young and ambitious local. Constance is surprised and hurt and desperate, and those emotions make for a potent mixture. She becomes obsessed with Audrey and eventually befriends her, introducing herself as a potential client with a fake name. Her games with Audrey continue as her jealousy turns dangerous.

For his debut feature film, writer/director Sébastien Marnier has crafted an elegant portrayal of a woman struggling to put her life back together. She appears normal to avoid the judgment of others as her mental state unravels. Constance is certainly a liar, perhaps pathological, as well as a stalker and a meddler, but her behavior is born of her desperation and lack of options. *FAULTLESS* is a slow-burn meditation on how quickly we can find ourselves at wit's end and the lengths to which we'll go to get what we want and need. (Luke Mullen)



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FRAUD

Texas Premiere

FRAUD

2016 • DIR: Dean Fleischer-Camp • 53 min • United States

Drowning in debt but driven by an insatiable hunger for material wealth and instant gratification, a working class family concocts a plot to perpetuate their unsustainable lifestyle, even if it means pulling up their stakes and fleeing across the country to escape the consequences of their duplicity. It's a sensational story worthy of a tabloid, but filmmaker Dean Fleischer-Camp plays out this cautionary tale through a kaleidoscopic cacophony of hundreds of innocuous clips culled from the family's seemingly banal YouTube channel. The result is a mesmerizing and chilling meta-fiction whose very construction is as disturbing as its narrative conceit. Through its sophisticated remediation of "found footage," it foregrounds the question of whether the artifacts of our own lives, which so many of us perpetuate on the Internet through social media platforms, are similarly susceptible to such manipulation.

To conjure this staggeringly provocative parable of the pursuit of happiness and the infidelity of the moving image, Fleischer-Camp employs extraordinary cinematic sleight of hand, from subtle visual juxtapositions, minute re-framings and the implied authority of date stamps among a multitude of techniques. In adopting a manic rhythm to its aggressive cutting, the film also pursues a symbolic register reminiscent of work by avant-garde artists like Stan Brakhage and Bruce Conner, as it ruminates on American iconography, from the Stars and Stripes to the latest and greatest iPhone.

FRAUD not only explodes our very understanding of the mode of documentary filmmaking to the point of redefinition; it is a cultural mirror and it invites recognition.(Peter Kuplowsky)

PLAYS WITH: TWISTED [SEE PG 102]





U.S. Premiere

THE GIRL WITH ALL THE GIFTS

2016 • DIR: COLM McCARTHY • 116 min • United Kingdom, United States

Young Melanie lives in a compound, somewhere secret. She has done so as long as she can remember. Her life is controlled by routine. Every morning, the soldiers deliver her to the classroom for lessons. Every evening, after lights out, the doctor visits the cells and sometimes talks to her. But she doesn't understand why the soldiers keep calling her "an abomination." And why does another kid disappears every time the doctor asks her to choose a number from 1 to 10? And just what exactly is the purpose of the compound?

The answers to these questions and more are revealed as the world falls apart, and it becomes apparent that young Melanie must go on a journey on which rests the fate of all humanity. Joining her will be the soldier who needs to kill her, the doctor who wants to use her and the teacher who just wants to help.

Based on the best-selling young adult book of the same name, **THE GIRL WITH ALL THE GIFTS** is a unique take on a dystopian future which subverts the genre with its clever narrative and brutal approach. Bolstered by standout performances from Glenn Close, Paddy Considine, Gemma Atherton, and (most importantly) newcomer Sennia Nanua, and aided by a desolate, beautiful, crumbling world, this is a big budget horror title with the darkest of sensibilities; a film that dares to ask some very disturbing questions about humanity... and presents the most unexpected of answers.

(Evrim Ersoy)





Special Screening

A THOUSAND CUTS PRESENTS GOKE: BODY SNATCHER FROM HELL

1968 • DIR: Hajime Satô • 84 min • Japan

In the late '60s, venerable Japanese production studio Shochiku turned its attention from standard melodrama to new, gooier and more gruesome fare. Case in point is the 1968 low-budget alien invasion gem *GOKE: BODY SNATCHER FROM HELL*. Director Hajime Sato brings this delightfully pulpy and deliriously earnest example of Japanese horror to the screen with nothing but the best of intentions, creating a remarkable example of what a filmmaker can do with a few bucks, a model airplane and some silly putty.

On a routine business trip, a gun merchant, a Japanese senator, the widow of an American G.I., and a sleazy ne'er-do-well find themselves holding on for dear life as their airplane crashes in the middle of nowhere. They miraculously all survive, but before long, one of them disappears into the desert, only to return with a thirst for blood and what can only be described as a vaginal gash across his forehead. The survivors desperately fight as a mysterious gelatinous force sets about eradicating the human race.

Largely remembered for its low-budget effects work and surprisingly avant garde settings, *GOKE* is a minor miracle of a horror film. Comparable both to contemporaneous films like Nobuo Nakagawa's 1960 masterpiece *JIGOKU* and latter day splatter such as 1986's *NIGHT OF THE CREEPS*, Sato's film splits the difference in creating a uniquely atmospheric chamber piece about the end of the world.

This rare 35mm print is provided by American Genre Film Archive in conjunction with the release of Dennis Bartok's book *A Thousand Cuts*, which explores the unspoken history of underground 35mm film collectors and their brushes with the law and history. (Josh Hurtado)





Special Screening

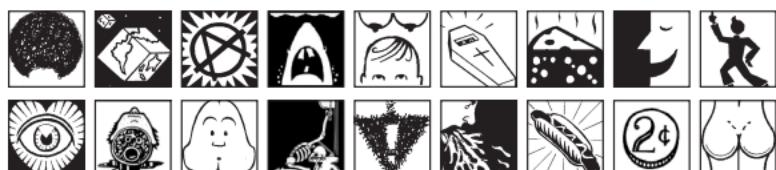
THE GREASY STRANGLER

2016 • DIR: Jim Hosking • 93 min • United States

The less you know about THE GREASY STRANGLER, the better, as its humor really needs to be seen to be believed. But I can tell you that it's the most Fantastic Fest movie ever made. You could make an argument that at least half of the FF icons apply to the movie, but its Fantastic Fest roots go far beyond its content. The madman behind this movie, Jim Hosking, had his short RENEGADES play FF in 2010, and he also contributed to 2014's entry THE ABCS OF DEATH 2. But interestingly, all eight producers on the THE GREASY STRANGLER met at Fantastic Fest: Tim League (founder), Ant Timpson (who produced multiple films that have played here), Ben Wheatley and Andy Starke from Rook Films (their debut film, DOWN TERRACE, premiered at Fantastic and won the Next Wave award in 2000 and they've played several subsequent films at the fest), Theo Brooks (co-produced GRACELAND, which played in 2012) and Josh Waller, Daniel Noah and Elijah Wood of SpectreVision (produced several films that have played at FF and gave the keynote at the Fantastic Market last year).

Ant was a fan of Jim's script and convinced the other parties to come on board. The desire by all was not just to support one of the craziest scripts they had ever read, but to work together to help a Fantastic Fest alumni take the next step in his career. It's likely that no other festival can provide the support needed to create a film both singular and utterly bizarre as THE GREASY STRANGLER. It's not just a celebration of Jim's unique world, but what the best minds of Fantastic Fest can do when they work together. (James Emanuel Shapiro)

PLAYS WITH: SAVASANA [SEE PG 102]



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U.S. Premiere

THE HANDMAIDEN

2016 • DIR: Chan-Wook Park • 145 min • South Korea

From the twisted and brilliant mind of Chan-wook Park comes this electrifying adaptation of the hit Sarah Walters novel.

In 1930's Korea, Sook-Hee is hired and sent to Lady Hideko, a secluded Japanese young lady forced to live with her uncle. Unbeknownst to anyone in the house, Sook-Lee is actually a pickpocket and has been recruited by Count Fujiwara to cheat Lady Hideko out of her inheritance. What no one accounted for are matters of the heart, which end up unravelling their lives, plans and more. One thing's for certain: someone will pay by the end, because someone always does in a con game...

Director Park's latest venture is a dazzling, brilliant journey into historical Korea, where a traditional con story get a new treatment. Pulling at both intellect and heartstrings, Park creates a brilliant and twisted world where falling in love is more brutal than any misdeed. Blessed by stellar performances from the leads, the film takes the audience on a merry-go-round of double-crosses, manic sequences and thrilling twists all imbued with a dazzling visual design and a to-die-for score, without ever sacrificing the emotional core of the novel.

It's a testament to director Park's talent that with each film his visual storytelling becomes more compelling, engaging and urgent. Anyone who takes the ride is bound to be talking about THE HANDMAIDEN long after the credits have stopped rolling. (Evrin Ersoy)





U.S. Premiere

HEADSHOT

2016 • DIRES: Kimo Stamboel & Timo Tjahjanto • 117 min •
Indonesia

Iko Kuwais continues to demonstrate why he's the best in the business with this over-the-top love letter to violent martial art movies from the bone-crunchingly wonderful minds of the delectable Mo Brothers, who have disturbed us before with *KILLERS* and the wonderful *MACABRE*.

Iko plays Ishmael, a young man with amnesia discovered washed ashore by Dr. Rika, who takes on his care personally at the hospital where she works. It's not long before bad men start looking for Ishmael; bad men who know him and want to stop him before he regains his memory.

It won't be long before Ishmael is forced to defend the doctor he's harboring feelings for and unravel the truth about his own identity in the most audacious, eye-gouging, head-spinningly entertaining action segments seen on the screen for a very long time. Ishmael wants the truth and he will stop at nothing and no one until he has destroyed all the obstacles in increasingly violent, inventive and squirm-worthy ways standing between him and the final, ugly result.

Combining hand-to-hand combat with brilliant fight choreography, this film is an epic of violence delivered in searingly hot set pieces which increase with intensity every new turn.

If crazy, adrenaline-pumping action is your jam, then settle down for what is going to be all of your Christmases rolled into one. Try not to scream in mad joy as you encounter what is bound to be one of the most unforgettable screenings Fantastic Fest has ever hosted, and say hello to your new favorite action movie. (Evrim Ersoy)



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Texas Premiere

HELMUT BERGER, ACTOR

2015 • DIR: Andreas Horvath • 90 min • Austria, France, Italy

Filmmaker Andreas Horvath (EARTH'S GOLDEN PLAYGROUND) offers a deeply personal and unblinking portrait of Helmut Berger, the Austrian film star of the '60s and '70s best known for his work with director Luchino Visconti. We get to know Berger through his rants and ravings, his frequent sexual propositions of Horvath, and through the brunt appraisal of his long-suffering housekeeper, forced to clean up his sperm-spattered sheets and rotting piles of food. But punctuated throughout, we see glimpses of Berger's coy charm; that big screen appeal that once kept an international audience mesmerized.

HELMUT BERGER, ACTOR is the most intimate exhibition of loneliness you are likely to see onscreen, a film of tragedy and horror and hilarity in which Horvath does not shy from exposing as much of his own vulnerability as he does Berger's. Like Herzog and Kinski before them, Horvath and Berger demonstrate that tumultuous current between filmmaker and performer, documentarian and subject. The final scene is as shocking and extreme as any exploitation flick's, and yet it is presented with a powerful empathy for that profoundly human need to be understood and desired. (Meredith Borders)





Texas Premiere

HENTAI KAMEN 2: THE ABNORMAL CRISIS

2016 • DIR: Yuichi Fukuda • 118 min • Japan

After graduating from high school, Kyosuke Shikijo and his girlfriend Aiko Himeno move on to college. But Aiko wants to move on in other ways too. With the death of Tamao Ogane, Aiko sees no threat and thus no reason for Kyosuke to continue turning into the perverted superhero Hentai Kamen. Kyosuke, stuck between wanting to do good and wanting to please Aiko, reluctantly agrees and gives Aiko back her panties, the source of his perverted powers.

When the panties of all the girls disappear after P.E. class, Aiko suspects Kyosuke. She has her suspicions confirmed when she stumbles on him seemingly stealing another girl's undies. With Aiko mad at him and his professor being persistently flirtatious, Kyosuke is torn. Aiko had the wrong idea; in reality he was trying to save the panties from some kind of machine, designed to suck in all of the underwear in Tokyo. Who could be behind such a dastardly plot? And with Aiko furious and no panties to rely on, will Kyosuke be able to turn into Hentai Kamen once more to stop them?

Writer/director Yuichi Fukuda is back with the second live-action adaption of the Hentai Kamen manga series. Fukuda has filled his film to the brim with all manner of hilarious insanity. Audiences will be treated to vacuum villains, human spider robot hybrids, giant dinosaur monsters and plenty of panties and perversion and punishment. Nothing is sacred in this ridiculous, over-the-top epic. HENTAI KAMEN 2 is everything you could possibly want in a movie about a superhero who gets his power from wearing panties on his head. (Luke Mullen)



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International Premiere

THE HIGH FRONTIER

2016 • DIR: Wojciech Kasperski • 97 min • Poland

Mateusz's plan was simple enough. To revisit the simplicity of his former life working as a border guard in the remote region along the Poland-Ukraine border, he would take his two teen sons for a winter camping trip in his old stomping grounds. Get back to nature. Throw off the restrictions of urban living. Teach them to be men. It would be simple enough to do. After all, he still has friends there in the border stations, and they'd be happy to let Mateusz and his boys use one of their neglected cabins.

It all goes according to plan at first. A bit of familial tension, to be sure, as the generation gap looms a little larger in this family than in most, but things are going well until a man stumbles out of the wild. Poorly equipped and half frozen, he simply collapses when he comes through the door, leaving Mateusz with a troubling decision. There's no good reason for this man to be where he is, but he must have come from somewhere which means there may be more people at risk. There is no other help to be had, so Mateusz makes the only decision he can and sets out in search of survivors, counting on his sons' intelligence — and a pair of handcuffs — to protect them should the mysterious stranger wake while Mateusz is gone.

Polish megastar Marcin Dorociński turns in a deliciously villainous performance in this slow-burning thriller from writer/director Wojciech Kasperski. Kasperski makes fabulous use of the stark countryside and hostile natural environment, the barren landscapes matching the increasingly bleak scenario as he ratchets the tension throughout his powerful debut. (Todd Brown)





U.S. Premiere

THE INVISIBLE GUEST

2017 • DIR: Oriol Paulo • 106 min • Spain

Everything is working out for Adrian Doria. His business has brought him wealth, his beautiful wife has given him the perfect child, and his just-as-beautiful mistress is content with their affair being hidden. Everything's great until Doria awakens after being struck in the head and finds his lover dead in the bathroom, covered with \$1,000,000 euros. Worse, the hotel room is locked from the inside and there isn't any way in or out of the room. With all he has built crumbling at his feet, Doria turns to Spain's best defense lawyer, and through the course of one edge-of-your-seat evening, they find a path to what actually happened the night before.

Good mysteries for intelligent viewers are unfortunately becoming harder and harder to find as mid-budget films are largely turning into long-form television programs. Leave it to Spain and filmmaker Orio Paulo (THE BODY; writer of JULIA'S EYES) to deliver a Hitchcockian thriller that keeps its narrative changing, full of great performances and a terrific score. Our main goal for Fantastic Fest is to scour every corner of the Earth for the best genre films of the year and it took an epic search to find something increasingly rare these days: a smart mystery for adults. (James Emanuel Shapiro)



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World Premiere

JUNGLE TRAP

1990/2016 • DIR: James Bryan • 72 min • United States

Murderous ghost warriors. Diabolical elderly bellboys. Alcoholic airplane pilots. JUNGLE TRAP.

This rampaging slab of shot-on-video horror anti-sanity was directed by exploitation auteur James Bryan in 1990, but remained unedited, unscored and unseen by human eyes UNTIL NOW. Beginning in the '70s, James Bryan moved from adult movies to action epics like LADY STREET FIGHTER to drive-in horror ragers like DON'T GO IN THE WOODS. But the straight-to-video distribution market was evaporating; a realization he had only after he'd completed principal photography on JUNGLE TRAP, a particularly bizarre undertaking that he'd tackled with his longtime creative partner, producer/actress Renee Harmon. Heartbroken, cinematic legend Bryan shelved his movie and never directed again.

We at Bleeding Skull were devoted fans of his work, but had no idea that JUNGLE TRAP had even been attempted. We watched it and confirmed that all the parts were there. And they were UNBELIEVABLE. We hired editor Don Swaynos to assemble the movie under Bryan's guidance, and a final reconstructing and mastering of the audio was done by Joseph A. Ziemba. A new score was recorded by Taken By Savages, using '80s synthesizers and emulating the era's sound.

In its raw state, the movie was very entertaining, but it's a monumental video era TRIUMPH in its long-delayed final form. Bryan and the late, great Harmon spent decades together in the exploitation trenches and JUNGLE TRAP ranks among their best work. It had to be completed so it could be deeply enjoyed by the world's most adventurous viewers, including James Bryan, who himself will be seeing the finished film for the very first time AT THIS SCREENING. (Zack Carlson)

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North American Premiere

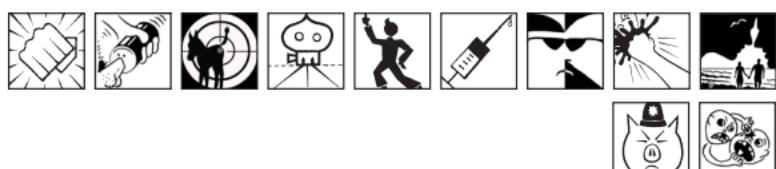
KAMMATTIPAADAM

2016 • DIR: Rajeev Raji • 177 min • India

Rajeev Ravi's KAMMATTIPAADAM is among the most engaging and electrifying works of 21st century Indian cinema. This Kerala-set riff on ONCE UPON A TIME IN AMERICA is a bold and bracing work of art that will have the audience riveted from beginning to end. Ravi cut his teeth as the cinematographer of choice to Anurag Kashyap and was behind the camera for his GANGS OF WASSEYPUR in 2012, but KAMMATTIPAADAM definitely holds its own as one of the finest underworld epics ever made in India.

Malayalam language movie star Dulquer Salman is Krishnan, a handsome and brooding security guard living in Mumbai, who makes his living guarding Bollywood film sets. When he receives a desperate phone call from his childhood friend Ganga, played by the mesmerizing Vinayakan, he rushes back to his hometown to find out what's going on, setting in motion an enthralling series of vignettes from their pasts that never cease to amaze. Action, violence, love, loss and betrayal are all on the menu as some of the most brilliantly engaging characters ever put on screen fight for their lives.

KAMMATTIPAADAM borrows from the structure of the great non-linear stories of cinema past to tell a gripping story that somehow manages to remain commercially viable, in spite of its expansive scope. Ravi creates fascinating, complete and complex characters that beg for the audience's attention. This synecdoche for the rapid economic growth and resulting rampant corruption of modern India cannot, and will not, be ignored. KAMMATTIPAADAM is a briskly paced tour of the historical back alleys of Kerala, all of the dirty deeds that propped up a nation, and you won't want to miss a minute of it. (Josh Hurtado)



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Texas Premiere

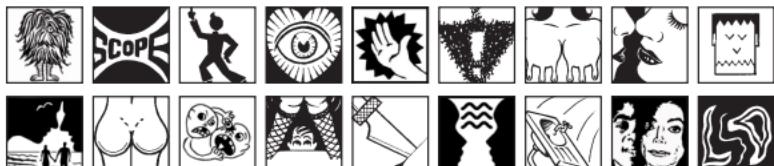
THE LURE

2015 • DIR: Agnieszka Smoczynska • 93 min • Poland

Film lovers come from near and far to experience Fantastic Fest's tradition of showcasing the least traditional offerings from the cinematic landscape. And this year's Polish import, *THE LURE*, combines so many fascinatingly eclectic elements into one improbably cohesive package that it feels like a suicide soda, made up with every different flavor of the strange and bizarre.

One dark night, two sisters, Golden and Silver, convince a group of musicians to help them get ashore. They need a hand with this; not because they can't swim, but because they're both mermaids. They quickly join the band in performing at a colorful Warsaw nightclub, but agree that Poland is a just a pit stop on the way to America. However, as their act becomes more and more successful, the sisters discover that their goals for the future are slowly diverging. While Silver has been gradually falling in love with the bass player, Golden's thirst for flesh and blood has become increasingly insatiable. And the girls will soon discover that it's not just Golden's desires that could have fatal consequences.

Agnieszka Smoczynska's debut feature is a whirlwind of cabaret and carnality punctuated by several beautifully staged musical segments. While it's certainly an odd film with highly entertaining, over-the-top sequences, Smoczynska is nonetheless able to keep the characters' relationships grounded, making us care about the sisters as tensions escalate between both them and the outside world. Written by Robert Bolesto, who also wrote FF 2014 selection *HARDKOR DISKO*, the script incorporates a heavy dose of mermaid mythology to flesh out the fantasy elements while driving the plot towards its surprisingly emotional climax. *THE LURE* is a singular, unforgettable experience; the heartfelt neon-soaked Polish mermaid musical that you never knew you always wanted. (Luke Mullen)





Special Screening

MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN

2016 • DIR: Tim Burton • 123 min • United States

From visionary director Tim Burton, and based upon the best-selling novel by Ransom Riggs, comes an unforgettable motion picture experience.

When young Jake discovers clues to a mystery that spans alternate realities and times, he uncovers a secret refuge known as Miss Peregrine's Home for Peculiar Children. As he learns about the residents and their unusual abilities, Jake realizes that safety is an illusion, and danger lurks in the form of powerful, hidden enemies. Jake must figure out who is real, who can be trusted, and who he really is.

William Butler Yeats famously wrote, "There is another world... but it is in this one." Tim Burton has established himself as Hollywood's leading traveler of that world, building a decades-long legacy of large-scale family-friendly abnormality that began with PEE-WEE'S BIG ADVENTURE over thirty years ago. Returning to the roots of whimsically macabre early works like VINCENT and BEETLEJUICE, Burton unveils Miss Peregrine's universe of myriad impossibilities with the confidence and abilities of a true cinematic sorcerer. These adolescent misfits are as magical and mysterious as anything Burton has brought to the screen before, and this premiere promises to whisk you into the secret world in an entirely new way.

So suspend your disbelief permanently, because once you pass through the doors of MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN, reality will be erased forever.



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MY ENTIRE HIGH SCHOOL SINKING INTO THE SEA

2016 • DIR: Dash Shaw • 74 min • United States

Dash (Jason Schwartzman), a punchy sophomore with a thirst for truth and high hopes for the new year, writes the school newspaper with his friend Assaf (Reggie Watts). After stumbling upon some shocking documents in the archives, Dash tries to warn his uninterested classmates of impending doom. When an earthquake strikes, he's quickly proven right as the entire high school begins to sink into the sea. Now Dash and his friends must defend themselves against sharks, fire and gangs of seniors in order to survive.

MY ENTIRE HIGH SCHOOL SINKING INTO THE SEA, the feature debut of famed graphic novelist Dash Shaw, is a dazzlingly inventive animated adventure. Utilizing the gouache paint techniques for which he's known and a series of surprising and creative tricks, Shaw brings his adventure to life in a way that is never anything less than delightful. The impressive cast featuring Susan Sarandon, Lena Dunham, Maya Rudolph and John Cameron Mitchell gives life to Shaw's images and uniquely dry humor.

As Dash and his crew make their way through the floors of the sinking school, they must mature quickly to overcome increasingly outrageous obstacles. Shaw fills MY ENTIRE HIGH SCHOOL SINKING INTO THE SEA with a surprising remarkable number of keen observations both grand and small, from the nature of truth in storytelling to the appeal of cleaning one's ears with Q-tips. The students of Tides High may have started the day as teenagers, but by the end they will either die or graduate to adulthood. (Brian Kelley)

PLAYS WITH: CLUB POLICY [SEE PG 102]

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U.S. Premiere

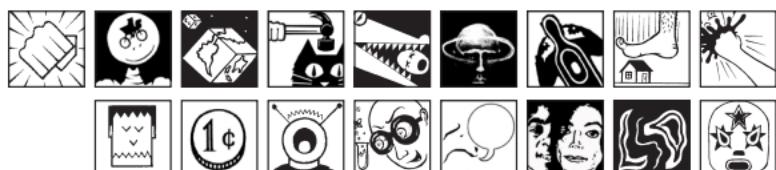
NOVA SEED

2016 • DIR: Nick DiLiberto • 64 min • Japan/Canada

NOVA SEED is both a propulsive menagerie of pulp sci-fi eclecticism, and an extraordinary testament to the audacity and dedication of its creator Nick DiLiberto. In conjuring a vibrant post-apocalyptic adventure as imaginative as those of Moebius or Miyazaki (and no doubt inspired by both artists), every character, backdrop and frame of animation of this film was born from DiLiberto's brain and rendered by his single tireless hand across 60,000 sheets of paper over years. Even the sound design springs directly from the artist, as many of the effects are vocalized a cappella by DiLiberto himself in lieu of traditional foley. It is a remarkable and endearing feat of DIY discipline, one that required bandaging his hands to prevent his paper cuts from bleeding onto the page.

After a devastating global war fought on behalf of mankind by armies of gene-spliced animal/human hybrids known as NACs (Neo Animal Combatants), a malevolent scientist plots to subjugate the remnants of civilization through the wielding of the Nova Seed, an entity that holds the power to restore the planet's debilitated eco-system. The government enlists the reluctant aid of a lion-man NAC in a bid to destroy both the Nova Seed and its power-hungry creator, the sublimely named Dr. Mindskull.

DiLiberto peppers the plot with wonderfully eccentric details that tease a much larger canvas as he catapults the audience from thrilling air battles to eerie subterranean railroads and storm-ridden wastelands. He may be consciously evoking both 1980s Saturday morning cartoons and Heavy Metal comics, but it is not an exercise in ironic nostalgia. NOVA SEED is at once sincere, unique and, in the context of the film's means of production, wholly inspiring. (Peter Kuplowsky)



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Texas Premiere

ORIGINAL COPY

2016 • DIRS: Florian Heinzen-Ziob & Georg Heinzen • 95 min • Germany

In the heart of Mumbai remains one of the last Hindi Film cinemas. Showing titles exclusively in 35mm, this old-fashioned movie house is a crumbling, dying breed; all signs point to its inevitable demise.

But alongside the cinema is also another brilliant relic of the golden days of movie-going in India: that of the painter of film posters.

Sheikh Rahman is one of the last remaining members of his tribe. Gruff, short and never without a cigarette in his hand, he belongs to a generation nearly-forgotten. However, it's his art that remains monumental and iconic. His images of the heroes, villains, heroines, comedians and more that forever illustrate the history of the powerhouse Bollywood has become over the decades.

ORIGINAL COPY is the story of Rahman and his melancholy world. It's also the story of his partner, his new trainee, the theater owner, the manager and a whole other array of characters that seem to have stepped out of a different time, a different place. It's the celebration of film, the story of a city which is in constant flux, a snapshot of a time and place nearly forgotten. But most importantly, it's a testament to Rahman's ability: his beautiful posters, his endless passion and his stubborn refusal to give up.

Fantastic Fest is incredibly proud to share this year a story which will resonate with every film lover in the audience; a subtle, understated love letter to cinema and all its heroes, both on and behind the screen. (Evrim Ersoy)





Special Screening

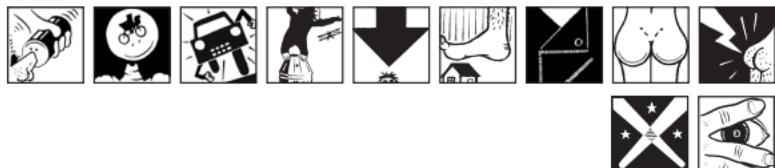
PHANTASM: REMASTERED

1979 • DIR: Don Coscarelli • 88 min • United States

Writer/director Don Coscarelli's *PHANTASM* hit the screens in the summer of 1979. A word-of-mouth phenomenon from the jump, film audiences immediately responded to its surreal storyline, splatterpunk shocks and sincere sentiments. A fast-paced, dream logic depiction of a 13-year-old boy's confrontation with mortality, as personified by the towering form of the mortuary-dwelling Tall Man, *PHANTASM* was a massive success and attracted a highly passionate following around the globe, which endures to this day. Over several decades, *PHANTASM* spawned three well-received sequels (with a fourth and final sequel awaiting release this year) and quickly became an early home video staple, earning it even more "phans." The film's proven impact on generations of young viewers has created legions of lifelong enthusiasts.

Currently a meticulous 4K digital restoration of the film and audio has been completed under the auspices of filmmaker (and *PHANTASM* fan) JJ Abrams and his Bad Robot Films. This labor of love will surely delight phandom globally, while bringing a new generation to the Tall Man's clutches. (Don Coscarelli)

The residents of a small Oregon town have begun dying under mysterious circumstances. Following the passing of a friend, 13-year-old Mike finds himself compelled to investigate. He discovers that the town's mortician (a sinister and malevolent character Mike nicknames "the Tall Man") is responsible for murdering and reanimating the populace. The boy seeks help from his older brother and Reggie, a local ice cream man. Working together, the trio must lure and confront the Tall Man, all the while avoiding his rabid minions and his flying chrome killing device, the deadly silver sphere. (James Emanuel Shapiro)



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World Premiere

PHANTASM: RAVAGER

2016 • DIR: David Hartman • 87 min • United States

PHANTASM RAVAGER is the concluding chapter of Don Coscarelli's always independent, unexpected and subversive PHANTASM film series. After spanning four decades, we reach the completion of the story of intrepid ex-ice cream vendor Reggie (Reggie Bannister, a veteran of all five PHANTASM films) in his lifelong pursuit of his nemesis, the malevolent Tall Man. Reggie is forced to confront the mysteries of death which always lie at the dark heart of the PHANTASM saga.

With actor Angus Scrimm's recent passing, PHANTASM RAVAGER stands as the final on-screen acting performance of this iconic horror star. For the first time, PHANTASM creator Don Coscarelli has turned over the directing reins to a new director in Emmy-nominated animator David Hartman. The entire original cast is back including A. Michael Baldwin, Bill Thornbury, Reggie Bannister, Kat Lester and Angus Scrimm. (James Emanuel Shapiro)





North American Premiere

THE PLAYGROUND

2016 • DIR: Bartosz M. Kowalski • 81 min • Poland

Documentarian Kowalski's foray into fiction is a brutal, brilliant affair that is bound to outrage and shock. An unexpectedly astute exploration of a country in limbo, this is the film that'll have you questioning many of your beliefs.

It's the final day of school in a small town in Poland. The students are getting ready for summer break. 12-year-old Gabyrisa has finally gathered the nerve to tell her classmate Szymesek that she's in love with him. She blackmails the boy to set up a meeting, but what was meant to be an intimate talk spins out of control, and soon the entire class is hurtling towards a violent end that no one could expect.

Kowalski has previously worked exclusively in documentary and it's easy to see why he'd want to make the jump. His narrative debut is a fierce, ferocious exploration of the state of the nation in Poland that retains a lot of the observational skills he has perfected in the doc field. Using the simple setup of a playground crush, Kowalski turns his unblinking eye on Polish society. The children act as extensions of the adults that surround them, distant yet influential. It's hard to write about the film without addressing the core issue: the brutal violence which seems to permeate every frame. Just like *NOTHING BAD CAN HAPPEN* and *THE TRIBE*, Kowalski's film is not a parade of brutalities for brutality's sake. Instead, it's an exploration of what happens when those who lead a nation fail the generations after them. It's about the nature of terrible acts, the reasons they occur and the sometimes desperate inability to formulate an answer. There will be many films that demand your attention at this year's festival but none will have the urgency of this fearless work. Guaranteed to both offend and engage, do not miss the chance to see Kowalski's ambitious masterwork and encounter its raw power first hand on the big screen. (Evrim Ersoy)



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International Premiere

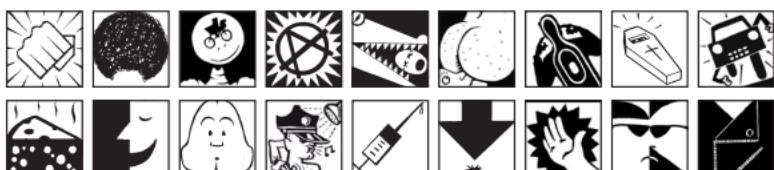
POPOZ

2015 • DIRS: Erwin van de Eshof & Martijn Smits • 85 min •
The Netherlands

Ivo and Randy dream of the big action. Shoot outs. High speed chases. Dramatic takedowns and high profile busts, the rules be damned. After all, it's why they became cops, and for one brief shining moment they think they have it. It's all so perfect. And then it blows up in their faces and the two dim do-gooders find themselves in prison, where they ironically uncover the largest crime ring the nation has known. Their careers would be made if they weren't already over.

The feature-length expansion of KILL ZOMBIE duo Martijn Smits and Erwin van den Eshof's hit action-comedy mini series, POPOZ pairs KILL ZOMBIE star Sergio Hasselbaink with NEW KIDS shit disturber Huub Smit with predictably – and hysterically – over-the-top results. Imagine the JUMP STREET films if they really, REALLY didn't give a shit about political correctness and you're approaching the general level of lunacy on display with POPOZ.

Guns, explosions, high speed chases, tight pants, tighter tops, no tops at all, disfigured super villains, prison fight clubs, industrial machinery bizarrely repurposed into super-weapons and lots and lots of cocaine. If you can name it, POPOZ probably has it. The entire film plays out like a case of feverish, consequence-free, adolescent wish fulfillment from someone raised on a steady diet of late '80s and early '90s action films. Outrageous, occasionally offensive and deeply, deeply funny, POPOZ throws American blockbuster clichés back into our faces and giggles nonstop while doing it. (Todd Brown)





U.S. Premiere

PSYCHO RAMAN

2016 • DIR: Anurag Kashyap • 127 min • India

India's most notorious filmmaker is back! Anurag Kashyap returns to the big screen with PSYCHO RAMAN. Far from the pomp and extravagance of his recent BOMBAY VELVET, this is a masterpiece of violence and psychological terror; a return to the cinematic oeuvre that made Kashyap famous. This is the dangerous, unpredictable Anurag Kashyap that the West fell in love with after GANGS OF WASSEYPUR... and wait until they get a load of him now.

Ramanna (GANGS OF WASSEYPUR star Nawazuddin Siddiqui) is a killer without remorse or regret for the vile things he does. He cuts a bloody swath through the Mumbai slums, leaving corpses behind for the cops to pick up. On his trail is Raghavan (Vicky Kaushal), a cokehead cop with a violent streak and antisocial tendencies. When Ramanna comes face to face with Raghavan during an interrogation, he sees something more than an adversary, and as Raman's homicidal urges begin to ramp up, Raghavan's ability to maintain his mask of sanity deteriorates until the two become inextricably linked like yin and yang.

PSYCHO RAMAN arrives at Fantastic Fest in a new director's cut. The film breaks all the rules of conventional thrillers to create something darker and more intense than Indian film fans have ever seen. Intense, mesmerizing performances from Nawazuddin Siddiqui and Vicky Kaushal provide for a rare treat as Kashyap pushes the boundaries of a conventional cat and mouse thriller.

PSYCHO RAMAN is a stunning, violent and complex work of art. This is the film you've been waiting for, and Kashyap and his team have not disappointed. (Josh Hurtado)



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Austin Premiere

RATS

2016 • DIR: Morgan Spurlock • 84 min • United States

"I've spent 48 years trying to exterminate them. You don't know what we're up against. They're just too damn organized and too damn smart. I'm no scientist, but if humans went extinct, the rats would take over." — Ed Sheehan, New York City exterminator

They live and eat where either we can't see them or we're afraid to look. But make no mistake; we're sharing this world with tons and tons of rats. In fact, there may be as many rats on this planet as there are people. They are more cunning than we know. They develop stronger biological defenses to poison than we can keep up with. They're among nature's greatest survivalists and they helped kill up to 200 million people in Eurasia during the Middle Ages.

Morgan Spurlock's new doc shines as much light as possible on rats. Taking us all over the world, Spurlock shows us the people that try to control their population, the scientists who study them to track the diseases and parasites they carry. He takes us to the markets of Southeast Asia where the rat is a commodity, to England where hunting rats is sport, and to India where the rat is possibly your grandfather.

Spurlock's doc is graphic and not for the easily offended. His eye is unflinching and the visuals are as pointed as a rat's teeth. But for those who dare, it's an unforgettable visual journey into the world of one of our most hated yet common neighbors. Because it won't be easily forgotten, it's a can't-miss event at this year's fest. (James Emanuel Shapiro)





U.S. Premiere

RAW

2016 • DIR: Julia Ducournau • 98 min • France

Every year, there's one horror film discovery that leaves audiences buzzing, and *RAW* is that film for 2016. Julia Ducournau's first feature focuses on Julia, a shy young vegan heading to her first year of veterinarian school. Julia's classmates just happens to love hazing (this is a veterinarian school?), and after an all-night party, Julia is forced to eat animal for the first time; specifically rabbit kidney. Like all good coming-of-age horror films, this sparks change in Julia. First it's a terrible rash, and then later it's... well, you'll just have to see it to find out. But I can promise it's both weird and gross enough to make you squirm.

RAW has all the hallmarks of memorable horror. It recalls a number of genre favorites from *CARRIE* to *RABID* to *SUSPIRIA*, and it's also the most touching sister relationship in a gore film since 2000's *GINGER SNAPS*. Those who really delve into body horror will be reminded of Marina De Van's outstanding but little seen *IN MY SKIN* (aka *DANS MA PEAU*). Its effects were also done by Olivier Afonso, who got started in the horror genre with the 2007 classic *INSIDE*. But *RAW* is writer/director's Julia Ducournau's vision, and it's an accomplished and clever debut. Most of all, it's assured as the narrative is straightforward but layered, the characters and dialogue are grounded and real, and the scares are gory and memorable. We love to celebrate these movies at Fantastic Fest, but *RAW* has a crossover potential that very few genre films can claim. (James Emanuel Shapiro)



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North American Premiere

RE: BORN

2016 • DIR: Yûji Shimomura • 106 min • Japan

It has been a turbulent few years for longtime festival favorite Tak Sakaguchi. After exploding onto the scene as the star of Ryuhei Kitamura's VERSUS back in 2000, Sakaguchi has been one of THE go-to action stars and fight choreographers in Japan, with a loyal cadre of fans around the globe. But Takaguchi's career nearly came to a screeching halt in early 2014 when a bitter business dispute forced him into pseudo-retirement. He halted all appearances in front of the camera and was forced to do his continuing work as action choreographer on Sion Sono's TAG and TOKYO TRIBE under a pseudonym. But with RE: BORN, Tak is back and he's bringing erstwhile collaborator Yuji Shimomura (director of DEATH TRANCE) with him.

When an entire squad of Japanese Defense Force soldiers are cut down during a training exercise, it appears the worst is true: the Ghost, a legendary covert operative, has seemingly come back and set his targets on the force that used and abandoned him. His old comrade is now living a quiet life and trying to slip by unnoticed as he raises a young girl, but must return to the world he abandoned to stop his former friend turned enemy.

Built around a unique fight discipline created by combat supervisor Yoshitaka Inagawa, with a script stripped back to its bare essentials, RE: BORN plays like a sort of FIRST BLOOD reflected back on itself. It's as though Sakaguchi and Shimomura asked themselves, "What if there is not just one John Rambo, but two... and they're on a collision course?" Shimomura — one of the world's most underappreciated action directors and a key member of Donnie Yen's stunt team — shoots vicious segments with a raw elegance while Sakaguchi proves once again that his quiet gravitas makes him one of the most compelling action stars in the world.
(Todd Brown)





North American Premiere

THE RED TURTLE

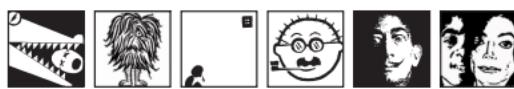
2016 • DIR: Michael Dudok de Wit • 81 min • France, Japan, Belgium

Not a single word of dialogue is spoken in Michael Dudok de Wit's debut feature *THE RED TURTLE*, but its sights and sounds communicate a literal lifetime of emotional peaks and valleys. Born of an unexpected but rewarding collaboration with the legendary animation powerhouse Studio Ghibli (*SPIRITED AWAY*), who sought out an excuse to work for Dudok de Wit after seeing his Oscar-winning short *FATHER AND DAUGHTER*, the film weaves a fable about a man struggling to escape a deserted tropical island after washing up on its shore.

Building a raft, he attempts to journey back across the ocean, but perpetually finds his passage barred by a great red tortoise. This drives the man to both ingenuity and violence, but by some magical providence, he discovers a mysterious islander and her presence resigns him to eke out an existence there.

It's an episodic, deliberately paced tale, and one made utterly transfixing by minimalist but sublimely nuanced animation supervised by Jean-Christophe Lie (*THE TRIPLETS OF BELLEVILLE*) and creative producer Isao Takahata (*THE TALE OF THE PRINCESS KAGUYA*). Though Ghibli fingerprints are evident throughout, the aesthetic style is a distinct mix of European and Eastern traditions. It's a style that feels both familiar and innovative all at once.

With the recent retirement of animation giants such as Hayao Miyazaki and the aforementioned Takahata, it's exciting to see a talent as palpable as Dudok de Wit granted the resources to manifest such a quiet masterpiece; one that assures a future for traditional animation, while embracing the new horizons digital technology affords. It might also break your heart. (Peter Kuplowsky)



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North American Premiere

S IS FOR STANLEY

2016 • DIR: Alex Infascelli • 82 min • Italy

Stanley Kubrick occupies a hallowed place in the hearts of many cineastes, but he was a deeply private man whose cautious and cynical view of humanity was apparent in almost all his films. Faced with death threats in reaction to *A CLOCKWORK ORANGE*, the reclusive filmmaker withdrew completely from public eye, famously building Vietnam and New York in London rather than leaving the protection of dominion he built for himself and his family. Because of his distrust of nearly everyone outside his immediate family, very little is known about the man about whom Steven Spielberg famously said, "Nobody could make a movie better than Stanley Kubrick — in history."

Emilio D'Alessandro knew Kubrick better than any non-family member. Who, you ask? D'Alessandro, a cab driver and aspiring Formula 1 racer, was first hired to be Kubrick's chauffeur, and the two connected so well that Kubrick quickly made D'Alessandro his personal assistant. Kubrick came to care so much for D'Alessandro that the two stayed together for more than thirty years and through four films.

S IS FOR STANLEY provides a detailed and intimate portrait of both men. The insight into Kubrick's day to day (even seeing his hand-written directions to D'Alessandro telling him to pick up movies in downtown London, or dozens of thermometers for Kubrick to test out, or instructions on how to feed all his pets) reinforces and enriches what we know of Kubrick and his gift to make some of the greatest films ever. That's exciting for Kubrick fans, but even more valuable to the movie-goer is a portrait of a man committed to providing whatever is needed to reach absolute perfection. Kubrick was a genius but S IS FOR STANLEY's main subject shows another kind of excellence. (James Emanuel Shapiro)





U.S. Premiere

SADAKO VS KAYAKO

2016 • DIR: Kôji Shiraishi • 98 min • Japan

What we all thought to be an April Fool's Joke turns out to be true! SADAKO VS KAYAKO brings together the two most famous vengeful spirits in Japan in a face-off that's epic in scope and incredible in nature.

When a college student comes across the cursed videotape of RING stuck in a VCR, she unwittingly unleashes the dreaded Sadako. With time fast running out, they turn to their university lecturer who specializes in urban legends. Meanwhile, a high-school student finds herself the target of Kayako after wandering into her domain. As the pair of victims are united in their plea for help, there remains only one solution: to pit spirit against spirit in order to rid the world of the evil of Sadako and Kayako for once and all.

Reminiscent of SCREAM in its unerring love for its nation's horror history, SADAKO VS KAYAKO shows how what could be a one-note joke can turn rich, layered and riotously funny. Playing on the expectations of the audience with lead characters that are as aware as possible, the film ratchets up the tension in the first half, creating a real sense of creeping dread. However, with the introduction of the psychic Yuki and the exorcism sequences, SADAKO VS KAYAKO goes into overdrive, with showdown following showdown bringing wall-to-wall, eye-popping action to the screen.

An uproarious, brilliant journey, this is exactly the kind of midnight movie that leaves the audience with a smile on their face. An unmissable chance to see the most violent match of the decade! (Evrin Ersoy)



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SAFE NEIGHBORHOOD

2016 • DIR: Chris Peckover • 85 min • Australia, United States

Deandra (Virginia Madsen) and Robert (Patrick Warburton) think nothing of leaving their 12-year-old son Luke (Levi Miller) with babysitter Ashley (Olivia DeJonge) when they go out one snowy evening before Christmas. After all, their neighborhood is a safe one and after they leave, the greatest threat in their home appears to be to Luke's dignity as he attempts to win over Ashley's love. Ashley is every bit as sharp and quick-witted as she is beautiful and expertly avoids making a potentially embarrassing situation worse. She's finally put to the test when she and Luke find themselves in the middle of an unusual home invasion.

Director Chris Peckover, whose twisted found footage debut *UNDOCUMENTED* shocked Fantastic Fest audiences in 2010, returns with a film seemingly tailor-made for our crowd, and one that immediately earns a spot amongst the best yuletide thrillers. Working from a playful yet increasingly dark script from *MAD TV* writer Zack Kahn, Peckover nails a particularly difficult tone and the result is a lean, clever and fast-moving crowd-pleaser.

Much of the credit has to go to Peckover's young cast. Once the parents are out to dinner, a good portion of the film is carried by Miller and DeJonge as well as Ed Oxenbould as Luke's best friend Garrett. These teens are more than up to the task.

It's hard to say what is going on at other houses on the street as *SAFE NEIGHBORHOOD* accomplishes all that it does within the confines of a single home. However, one can conclude by the end that no neighborhood is really safe from this kind of suburban evil. (Brian Kelley)

PLAYS WITH: BURLAP — 12-minute accompaniment to the VR experience
BURLAP: REFLECTIONS





North American Premiere

SALT AND FIRE

2016 • DIR: Werner Herzog • 93 min • Mexico

Nearly 35 years after achieving cinematic immortality with the incredible tale of a man's obsessive quest through the Peruvian jungle in *FITZCARRALDO*, Werner Herzog returns to South America for *SALT AND FIRE*, a quieter but no less epic tale of unchecked corporate greed, inexplicable ecological terror and shuddering existential agony.

Just hours ago, Professor Laura Sommerfeld (Veronica Ferres) and her scientist colleagues (Gael Garcial Bernal and Volker Michalowski) were en route to South America to survey the volcanic Diablo Blanco disaster zone on behalf of the United Nations.

Now, she has been handcuffed and secreted away to an unknown location under the unblinking eye of a corporate imperialist (Michael Shannon) and a wheelchair-bound, gun-toting nihilist (theoretical physicist Lawrence Krauss in his acting debut).

Laura will find herself at the center of the ecological and political fallout of Diablo Blanco; forced to survive in a rapidly expanding man-made desert that could one day overrun the world.

Re-teaming with Shannon for the first time since 2009's *David Lynch-produced MY SON, MY SON, WHAT HAVE YE DONE?*, Herzog continues to gleefully flaunt genre conventions, punctuating his thriller with lyrical monologues, absurd motivations, inexplicable divergences, and fleeting encounters with the poetic and the bizarre. The two films represent challenging examples of auteurism come alive at its most insidious, much like the desert at the heart of *Diablo Blanco*. Truly Herzog's most wildly unpredictable film, *SALT AND FIRE* is a precision blast by a virtuoso madman at his height, and an increasingly outrageous descent into a hell that we have allowed to be created. (Jon Stobezki)



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World Premiere

SCIENCE FICTION VOLUME ONE: THE OSIRIS CHILD

2017 • DIR: Shane Abbess • 95 min • Australia

Alien monsters! Laser-blasting space ships! Prison riots! Australian VFX whiz Shane Abbess (INFINI; GABRIEL) packs in all of that and more, more, more in his loving ode to pulpy science fiction space operas, THE OSIRIS CHILD.

Kane Sommerville (Daniel MacPherson) has pretty much washed out of life. Though talented, his battles with the bottle and a general sense of immaturity have thrust him out to the farthest reaches of the universe. There, he works as a military contractor for a massive corporation running a prison settlement on the surface of the planet far below his orbiting home. But when his employer's other money-making ventures and general disinterest in public safety combine to unleash a horde of rampaging aliens across the surface of the planet (with Kane's visiting daughter right in their path), it's time to man up, steal a spaceship and save his little girl, with only a group of escaped prisoners led by Kellan Lutz to help him.

Science fiction is a rarity in the indie film world, and science fiction that sets its sights on sweeping interstellar opera complete with monsters, aliens, laser fights and swooping space fighters blasting away is even rarer, which makes THE OSIRIS CHILD a very unique treat. Writer/director Abbess is a true visual talent, able to achieve studio level scale on an indie budget, and he applies all of his considerable skills here to bring an action-packed, adventure-filled vision of the future to the big screen. Abbess employs an obvious love for '60s and '70s dime store novel visions of the future to the proceedings here, and judging from the impressive cast of heavyweight players involved — Rachel Griffiths, Temuera Morrison and Isabel Lucas all feature prominently — his love for the era is contagious. (Todd Brown)





International Premiere

SHIMAUMA

2016 • DIR: Hajime Hashimoto • 103 min • Japan

Based on the acclaimed manga series, SHIMAUMA is the story of Dora, a lowlife con who makes his living running a marriage scam with his associates. One day, when a proposed mark turns out to be a yakuza, Dora and his gang find themselves plunging into a world of darkness, via a business which offers to take revenge for their clients on those who harmed them. It's not long before the vicious beast inside Dora is awakened and he becomes a collector for the mysterious Shimauma.

Landing on the screen like a thousand-pound hammer, SHIMAUMA is a nihilistic, brutal journey into the dark heart of modern day Japan. With lo-fi visuals and an operatic sense of excess, it depicts the marginalized collectors that exist on the lowest rung of Japanese society; an imaginary business which, in its own words, feeds on the excrement that filters through those above. It's hard to think of another movie which attacks the viewer with such verve. The journey of Dora, from angry, young scammer to brutal, bitter collector is a highly effective critique of the human condition: brittle, brutal and ready to plunge into animal urges at any given moment. As Dora and his cohorts receive assignment after assignment from the mysterious leader Shimauma, they shed their humanity inch by inch. Their methods are ugly, unorthodox and highly worrying and their aim is singular: to give their victims a fate worse than death which breaks their very desire to exist. Carefully eschewing cheap shock tactics in favor of lingering, effective brutality, there is also a gorgeous sense of excess and humor present.

It may be set in modern day Tokyo, but rather than turning down its comic book characters, this film embraces them to brilliant effect, creating a deadpan ride which terrifies as much as it entertains. This is the kind of film to be debated long after the festival ends and one to miss at your own peril. (Evrin Ersoy)



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World Premiere

SWEET, SWEET LONELY GIRL

2016 • DIR: A.D. Calvo • 76 min • United States

What if a house is haunted by something both more and less than ghosts, by the temptation of a life much grander and darker than the life that we know?

Adele (Erin Wilhelmi) is a young woman whose only friends are stray animals and the strangers she carefully watches with her wide, appraising eyes. Adele is charged by her mother to move into an oppressively silent mansion and take care of her wealthy but agoraphobic Aunt Dora (theatre vet Susan Kellermann), with the vague expectation of an inheritance looming over this unhappy task. After weeks of silent chores in this newly inhospitable life, Adele meets Beth (Quinn Shephard) – glamorous, confident, free-spirited – and the two become fast friends, a thrilling new reality that fills Adele's heart and her previously empty days. But Adele may be drawn to a darkness within Beth, a darkness that threatens to overtake everything and forever rift Adele from the peaceful, if lonely, innocence she once knew.

In SWEET, SWEET LONELY GIRL, writer and director A.D. Calvo (THE MIDNIGHT GAME) nods to Mario Bava and Dan Curtis, offering a Reagan-era horror film that is part haunted house story, part Satanic seduction. The friendship between Adele and Beth is as enticing to us, the audience, as it is to Adele, although we all know that it can go nowhere good and bring nothing but ruin to the naive young protagonist. The film is stylish and spooky, an elegant examination of the small temptations that can lead us irrevocably astray, and it features two captivating performances in Wilhelmi and Shephard. (Meredith Borders)





International Premiere

TERRY TEO

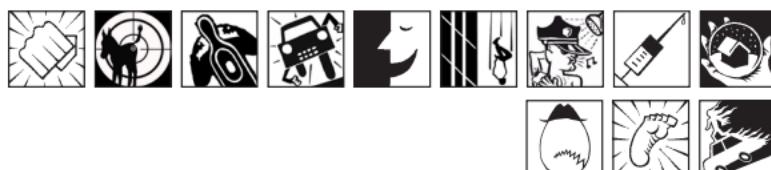
2016 • DIR: Gerard Johnstone • 120 min • New Zealand

Teenaged Terry Teo may not have much, but he knows what he wants and he knows how he's going to get it. Raised poor by his hard-working single mother in the shadow of local gangsters, Terry wants a taste of the good life. And he's going to get it by stealing.

But everything changes for the skateboarding cat burglar when his estranged father — a cop dedicated to bringing down the gangsters Terry aspires to join — is slain in the streets, and Terry realizes that his picture of the world may not be quite right. So with the help of his martial arts master sister and their friends, he switches sides to carry on his father's work in his own distinct style.

HOUSEBOUND writer/director Gerard Johnstone makes his return with this revival of the classic New Zealand kids adventure icon. Originally appearing in a local hit novel in 1982, Terry Teo made his first appearance on New Zealand television in 1985. The sort of classic character that appeals across all age boundaries, Johnstone presents Teo as a sort of roguishly charming criminal Hardy Boy with the energy of a live action Scooby Doo. Gun runners are no match for this skateboarding charmer and his kung fu fighting sister. How could they possibly counter that rakish grin?

Fantastic Fest is proud to present four episodes of the revival's six-part run. Come prepared to load up on breakfast cereal and sugary treats and recapture the feeling of classic Saturday morning adventure. (Todd Brown)



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THEY CALL ME JEEG ROBOT

2015 • DIR: Gabriele Mainetti • 118 min • Italy

Selfish misanthrope Enzo lives a lonely life in his squalid Rome apartment, eating nothing but vanilla pudding, watching nothing but pornography and participating in petty crime whenever offers present themselves. But when Enzo accidentally steps into a barrel of radioactive waste while running from police, everything changes. Suddenly he has super strength. He can withstand great injuries. He heals at an accelerated rate. And he immediately uses these new powers to... rip out an ATM and carry it home.

If this sounds like a dubious origin for a new superhero, that's because Gabriele Mainetti's *THEY CALL ME JEEG ROBOT* is not your average tale of bravery and heroics. You won't find any spandex here. Instead, this Italian take on the genre offers a gritty, morally compromised version of a story that usually forgoes grime, sex and bloodshed. And yet all the hallmarks are here: Enzo battles goons, falls in love, earns a nemesis, and even finds himself with something approaching a costume. *THEY CALL ME JEEG ROBOT* may not look like a superhero film at first, but by the time the film ends it asserts itself as a vibrant new take on the genre.

In his feature debut, Mainetti delivers a film just as cool and fun as its Hollywood counterparts, while filling its edges with a myriad of unique details and diversions from the norm. The often repulsive Enzo will challenge your definition of what a "hero" can get away with, but this is no cynical condemnation of silly kids films. *THEY CALL ME JEEG ROBOT* explores the genre with a sincere (if occasionally twisted) beating heart and makes a strong case that you don't need a half-billion dollars to make a worthwhile superhero movie. (Evan Saathoff)





U.S. Premiere

TONI ERDMANN

2016 • DIR: MAREN ADE • 162 min • Germany

The best films screened at festivals are the ones that sneak up on you. Consider 2014 Fantastic Fest entry *FORCE MAJEURE*, which seemed like a fairly innocuous film on paper, but ended up being one of the most talked-about movies of the festival. Writer/director Maren Ade's third feature feels like it could occupy a similar space. It's not because *TONI ERDMANN* is equally as funny in dealing with family issues (which it is), or that it's just smart enough to transcend where similar narratives have gone before (though it's that too). It's because while Fantastic Fest is a "genre" film festival, the programmers are given a wide definition of what they can bring to the FF audience. So while *FORCE MAJEURE* and now *TONI ERDMANN* aren't what we normally think of as "genre" films, the programmers must still share them because they're just simply too good not to.

It's the rarest of films: an almost three hour German comedy that never feels long. It's a funny, touching, original, KLOWN-level-insane-at-times farce for adults that left its Cannes audiences both laughing and applauding during the film, and left most of the critics there wondering how the hell this didn't win the Palme D'Or. You won't find *TONI ERDMANN* on the Fantastic Fest Fiend's Facebook page as a guess on what might be playing, but it will be dominating all conversation after it screens.

One more thing: This movie has perhaps the most uncomfortable and sensational karaoke song in the history of Fantastic Fest... at least on screen. (James Emanuel Shapiro)



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International Premiere

THE TRUTH BENEATH

2016 • DIR: Lee Kyoung-mi • 103 min • South Korea

A politician and his wife are dealt a blow when their teenage daughter vanishes in the days leading up to the local election. While her evasive father continues his campaign seemingly unfazed, Kim Min-jin's mother devotes herself to uncovering the truth about her daughter's abrupt disappearance. The more Yeon-hong immerses herself in the increasingly unsettling case, the more unraveled she becomes, and is soon faced with the sorrowful realization that her daughter's life is just as much a mystery as her disappearance.

From director Lee Kyoung-mi comes *THE TRUTH BENEATH*, a new thriller that subverts genre expectations by slowly peeling back delicate, thoughtful layers to reveal how little we really know the people closest to us. Lee crafts a dramatic series of twists and turns that continue to escalate right up to the film's intense third act and surprisingly compelling conclusion. South Korea has given us some of the best horror and crime thrillers, but Lee's film defies assumption in its thoughtful approach to an elegantly twisted and tragic narrative. At the heart of this story, beyond its many startling turns, is the friendship between two misfit teenage girls who have been sadly, willfully misunderstood by their parents, their peers, and yes, even you. They also have a pretty amazing noise rock band, if you're into that sort of thing (and you are).

Just when you think you know everything there is to know about South Korean thrillers, *THE TRUTH BENEATH* comes along to challenge those familiar ideas in ways you might not expect. (Britt Hayes)





World Premiere

THE VOID

2017 • DIR: STEVEN KOSTANSKI & JEREMY GILLESPIE •
90 min • Canada

Sheriff Daniel Carter sits alone in his car on the side of a quiet road in the small town he serves, contemplating life's mysteries and cracking jokes over the radio with his dispatcher. It could be one of a thousand nights. That is, until he's startled out of his boredom by a man stumbling out of the woods and crawling into the road. Carter takes the man to nearby Marsh County Memorial Hospital in what will turn out to be a spectacularly bad decision.

Once there, Carter has to contend with his ex Allison, the head nurse, and the pain that hangs palpably between them. Rounding out the characters are a colorful array of hospital staff and patients. All hell breaks loose when Carter happens across an insane woman attacking a patient. When he goes out to his car to report the incident, he's attacked by a figure in a long white robe with a white hood bearing a black triangle. The figure is not alone and Carter rushes back to the hospital, where the group now finds themselves trapped. They'll soon discover that the dangers waiting just outside pale in comparison to what already lurks within the hospital itself.

Co-writers and directors Jeremy Gillespie and Steven Kostanski, who also tag-teamed *FATHER'S DAY* and worked together on *MANBORG*, return to Fantastic Fest with the perfect midnight movie. Drawing inspiration from the likes of Carpenter, Stuart Gordon and Lucio Fulci, Gillespie and Kostanski have taken their influences and crafted something wholly their own, a melting pot thrill ride centered on a mad scientist cult leader whose failed experiments have become something unimaginable. Featuring gooey, slime-covered practical effects and more than a few buckets of blood, *THE VOID* is a tense, action-packed crowd pleaser. (Luke Mullen)



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Texas Premiere

WE ARE THE FLESH

2016 • DIR: Emiliano Rocha Minter • 80 min • Mexico

Somewhere within a ruined city, a young brother and sister discover an abandoned building. Inside lives a mysterious hermit who makes them an offer: food and shelter in exchange for labor. Although the hermit seems odd and dangerous, his offer is too good to deny. The pair accept and slowly start helping the man build a strange and mysterious room. As the trio spend their time together, they will find all their faiths tested and as new levels of pleasure and pain are slowly revealed, it's almost certain that nothing will ever be the same again for any one of them.

Weird, beautiful, offensive, insane, aggressive, violent, over-explicit, astounding, funny — the list of adjectives that can be used to describe Emiliano Rocha Minter's debut can scroll to infinity. An all-out assault on the senses, *WE ARE THE FLESH* brings back some of the experimental sensibilities of the '70s within a carefully and cleverly structured narrative. Taking the recent themes apparent within Mexican cinema to next level, Minter puts all his heart and soul on the screen to see, and the end result is likely to cause division, debate and utter enchantment within the audience.

Love it or hate it, one thing is certain: you will not be able to leave without picking sides once you witness the outrageous finale. Finally, a brilliant film to push all the provocative buttons. Accept the invitation and join us in celebrating all the pleasures and corruption of the flesh in this mind-melting blast of celluloid wonder! (Evrin Ersoy)

निष्ठा
जैन
ट्रान्स





Special Screening

WESTWORLD

2016 • DIR: Jonathan Nolan • 60 min • United States

WESTWORLD is a dark odyssey about the dawn of artificial consciousness and the evolution of sin. Set at the intersection of the near future and the reimagined past, it explores a world in which every human appetite, no matter how noble or depraved, can be indulged.

Created for television by Jonathan Nolan and Lisa Joy, both of whom are executive producing and writing, with Nolan also directing, the series was inspired by the 1973 motion picture WESTWORLD, written and directed by Michael Crichton. Executive produced by J.J. Abrams, Jerry Weintraub, and Bryan Burk, the cast includes Anthony Hopkins, Ed Harris, Evan Rachel Wood, James Marsden, Thandie Newton, Jeffrey Wright, Tessa Thompson, Sidse Babett Knudsen, Jimmi Simpson, Rodrigo Santoro, Shannon Woodward, Ingrid Bolsø Berdal, Ben Barnes, Simon Quarterman, Angela Sarafyan, Luke Hemsworth and Clifton Collins, Jr.

The one-hour drama series kicks off its ten-episode season Sunday, October 2 at 9:00 p.m. (ET/PT), exclusively on HBO.



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International Premiere

THE YOUNG OFFENDERS

2015 • DIR: Peter Foott • 84 min • Ireland

Bromance can lead a lad to do some foolish things. That seems to be the guiding principal of Conor and Jock's relationship. Growing up poor with no prospects in Cork, the 15-year-olds have nothing but each other. And let's be honest; when all you have is someone as dim as either Jock or Conor, that's not saying so much. Which, of course, leads to some generally foolish behavior. An entrepreneur at heart, Jock's latest brilliant idea has literally washed in from the sea. Cornered by the Coast Guard and caught in rough waters, a boatload of drug runners have pitched more than sixty bales of cocaine into the choppy ocean, each of which is valued at more than four million Euro on the street. Surely the police can't have found them all, Jock reasons. And, hell, at 15, we're still considered young offenders. Even if caught, they can't do anything to us. Clearly the thing to do is steal a pair of bicycles, pedal the 160 kilometers to the shore and claim a bundle of that wondrous cocaine for themselves. Conor agrees this is a sensible plan. And off they go.

Using the actual largest drug bust in Irish history as his launching point, writer/director Peter Foott delivers an absolutely hysterical debut feature with *THE YOUNG OFFENDERS*. Playing like a sort of teen-oriented answer to the portrait of masculine foolishness in the *KLOWN* films, *THE YOUNG OFFENDERS* captures its lead characters in those awkward years when boys are foolish enough to believe the stupidest shit imaginable. The film itself is actually very intelligent while still being naive enough about virtually everything in life to be really kind of sweet. An extreme comedy that loves its characters rather than mocking them, *THE YOUNG OFFENDERS* is simply one of the most promising debuts of the year. (Todd Brown)

PLAYS WITH: DON'T ACT DUMB [SEE PG 102]





World Premiere

THE ZODIAC KILLER

1971 • DIR: Tom Hanson • 85 min • United States

Presented by Something Weird co-founder Lisa Petrucci and the American Genre Film Archive.

If you've ever wanted proof that the world is insane, you've found it.

Produced and directed by Tom Hanson, who had previously owned a chain of Pizza Man restaurants, THE ZODIAC KILLER was made with one goal in mind: to capture the real-life Zodiac Killer. That plan didn't work. Instead, we got the most outrageous and compelling "tabloid horror" vortex in the history of planet Earth. And beyond.

Did you know that the Zodiac Killer wore Groucho Marx glasses while stalking his victims? Did you know that the Zodiac's pet rabbits commanded him to kill during black mass rituals? Did you also know that the Zodiac might have been a man named Grover who attempted to kidnap his daughter while brandishing a hand saw? You won't get insight like this by watching a David Fincher movie. But you WILL get it while watching THE ZODIAC KILLER. Balancing cinéma vérité grimness with outta-this-world absurdity, this movie is an ultra-bizarro time capsule that features authentic recreations of the Zodiac's crimes contrasted with dialogue such as, "Why are evil people allowed to live, but innocent rabbits must die?" During theatrical screenings in San Francisco, Hanson and actors from the movie constructed in-theater "traps" to lure the killer from hiding. These included the use of an ice cream freezer filled with rent-a-cops and a raffle with a motorcycle as a prize. Because even the Zodiac needs to get around. AGFA is beyond excited to present a brand new 4K transfer of this crown jewel from the Something Weird archive, which was made possible by the 783 lovable perverts who donated to our Kickstarter campaign.

Next step: capture the Zodiac Killer. (Joe Ziembra)



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U.S. Premiere

ZOOLOGY

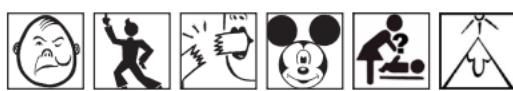
2016 • DIR: Ivan I. Tverdovsky • 87 min • Russia, France, Germany

From Russia comes a truly delightful, surprisingly poignant discovery: *ZOOLOGY*, a familiar coming-of-late-age story told from a wholly unique point of view. Director Ivan I. Tverdovskiy's sophomore effort centers on Natasha, a repressed introvert working a monotonous administrative job for a local zoo in her small coastal town. Still living at home with her mother, Natasha feels woefully insecure and often invisible, when she's not being repulsively bullied by her obnoxious coworkers.

Following an abrupt and seemingly benign incident, Natasha's life becomes a lot more interesting when she mysteriously grows a tail. Her new appendage is a brilliant symbol not only for the difficulties of living with a disability, but of the female experience in all its singular sorrow. Natasha's insecurities are exacerbated at first, but she gradually comes to embrace the new addition to her life, which transforms her into a more confident person, and even attracts the affections of a handsome doctor. But not everyone feels the same, and the local gossip grows increasingly superstitious as Natasha finds that the very thing that finally makes her feel so special is both a blessing and a curse.

To say *ZOOLOGY* is *GREY GARDENS* by way of *GINGER SNAPS* and *WETLANDS* (which it sort of is) feels a bit reductive. Tverdovskiy's film certainly has recognizable elements, but *ZOOLOGY* approaches the beauty and tragedy of self-discovery and actualization in a way that feels different and new. Although this is the story of a woman with a tail, it's surprisingly nuanced and painfully relatable. And completely devoid of nauseating whimsy.

(Britt Hayes)





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short fuse



DAWN OF THE DEAF

2016 • DIR: Rob Savage • 12 min • U.K.

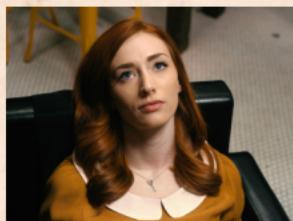
Sporting a novel conceit that breathes new life into an oversaturated sub-genre, this network narrative of hearing-impaired protagonists unravels moments before the world gets a bad case of the undead.



CURVE

2016 • DIR: Tim Egan • 10 min • Australia

Precariously perched on the slope of a smooth monolithic structure that recedes into a horrifying abyss, a woman strives to escape sliding to her doom; a nightmare expertly sustained and expressed through visceral visuals and a haptic soundscape.



THE STYLIST

2016 • DIR: Jill Gevargizian • 15 min • U.S.

A gory story about a lonely hairstylist with a compulsion to take her work home with her. Literally.



THEY WILL ALL DIE IN SPACE

2015 • DIR: Javier Chillon • 14 min • Spain

Fantastic Fest alumni Javier Chillon (DECAPODA SHOCK) returns with a gorgeous retro-tinged sci-fi chiller about the existential perils and ethical compromises that occur when space travel goes awry.



I WANT YOU INSIDE ME

2016 • DIR: Alice Shindelar • 13 min • U.S.

An introverted teenager loses her virginity and her boyfriend in one fell orgasm; a sensitive portrait of adolescence that builds to one helluva FX gag that's both funny and frightening.



DEATH METAL

2016 • DIR: Chris McInroy • 5 min • U.S.

A heavy metal guitarist shreds sick licks on an axe spawned from Satan with gleefully silly splatstick results.



OVERTIME

2016 • DIR: Craig D. Foster • 8 min • Australia

Ralph's long day at the office just got longer, but he really needs to get home before dark. A stylishly funny send-up of horror's most pressed-for-time monster.



90 DEGREES NORTH

2015 • DIR: Detsky Graffam • 21 min • Germany

A man finds himself stranded on a malevolent traffic island in this clever Kafkaesque nightmare that collides compelling satire with creative splatter.



WHEN SUSSURUS STIRS

2016 • DIR: Anthony Cousins • 10 min • U.S.

A terrifically gross-out body horror bonanza that recalls THE TINGLER by way of Frank Henenlotter as it unspools a tale of disgusting parasites and the hosts that love them.



निष्ठा
द्वितीय
वर्ष

fantastic shorts



SUMMER CAMP ISLAND

2016 • DIR: Julia Pott • 9 min • U.S.

An animated adaptation of a voicemail Talking pajamas are just one of the many anthropomorphic wonders that await you in the first episode of Julia Pott's forthcoming Cartoon Network series about the strangest (and most adorable) summer camp your eyeballs have ever had the pleasure to witness.



SOLID SILVER ANUS

2016 • DIR: Dave Newberg • 2 min • U.S.

An animated adaptation of a voicemail received from EatableAnus.com that recontextualizes the recording's ambiguous pregnant pauses to great comic effect.



THE ABSENCE OF EDDY TABLE

2016 • DIR: Rune Spaans • 12 min • Norway

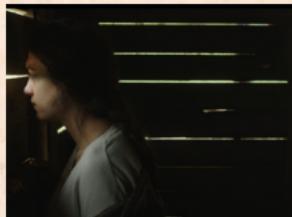
Love and leeches are the results of a wrong turn in a creepy forest in this immaculate animated misadventure penned by famed cartoonist David Cooper, creator of the titular cult character.



THE ITCHING

2016 • DIR: Dianne Bellino • 15 min • U.S.

An extraordinarily visceral claymation drama depicting the touching connection that grows between a friendly rabbit and a sheepish wolf whose anxieties manifest as an obsessive and violent itch.



CLARA'S RAGE

2016 • DIR: Michelle Garza Cervera • 21 min • Mexico

A bite from a rabid dog condemns a woman to a claustrophobic cabin in this deftly directed dark drama that begins with beautiful charcoal animation before slipping into eerie live action. As her husband hunts the animal and its savage brethren, the woman grows to resent her imposed seclusion and becomes desperate to escape.



IRON SPYDER

2016 • DIRS: Chris Mitchell & Yoav Lester • 10 min
• Australia

A transfixing character portrait that compellingly blurs documentary and drama with a shade of comic book mythos as it poetically captures the mix of emotions a young wrestler experiences on fight night.



SALESMANSHIP

2016 • DIRS: Bruce Bundy & Helen Rogers • 11 min • U.S.

Two BFF stoners engage in an unusual routine to accrue the capital needed to sustain their lifestyle. An endearing slice of slackerdom, dripping with charisma and various hallucinogenic properties.



JUDY

2016 • DIRS: Alex Kavutskiy & Ariel Gardner • 10 min • U.S.

A man opens a door to a robot that boasts exceptional ability and intelligence, but the man has only one thing on his mind. Practiced vulgarity that escalates to a darkly hysterical extreme.



VITAMINS FOR LIFE

2016 • DIR: Grier Dill • 2 min • U.S.

Adapted from a series of micro-fiction tweets by @quietpinetrees, this amusing pastiche of educational shorts illuminates the benefits and dangers of lesser known vitamins.



IMITATIONS

2016 • DIRS: Milos Mitrovic & Fabian Velasco • 10 min • Canada

Introverted superfan Arnold undergoes plastic surgery to look like his pop idol Austin Kelsey (Astron-6's Conor Sweeney). It does not go well, but it does go hilariously, and with an infectious earworm of a soundtrack to boot... or since it's Canadian should I say "aboot" (*programmer pelted with tomatoes*).



shorts with legs



APE SODOM

2016 • DIR: Maxwell McCabe-Lokos • 14 min • Canada

A startling and sardonic satire of post-consumerist enlightenment that at one point features the voice of David Cronenberg narrating the life cycle of Jellyfish. The less you know, the better.



PACO

2016 • DIR: Catalina Jordan Alvarez • 12 min • U.S.

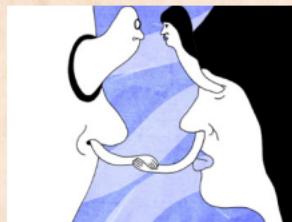
Paco wants you to bounce on his lap. A brilliant comic portrait of a catcaller choreographed with a non-professional cast and captured with disarmingly intimate 16mm photography.



THE PAST INSIDE THE PRESENT

2016 • DIR: James Siewert • 12 min • U.S.

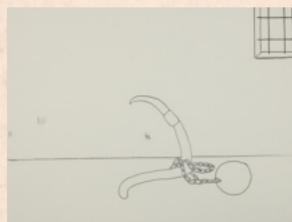
Ruminating on sexual anxiety and alienation, this experimental monochrome mixed-media allegory depicts a couple's attempt to renew a dying relationship via a decidedly analog means of recording and re-living better times.



NOU NEN FEAT.UTAE

2015 • DIR: Sawako Kabuki • 3 min • Japan

A kaleidoscopic reverie of sexual encounters fluidly morphing to the jubilant beats of Japanese pop music. Delightfully animated by the cult animator behind such boundary-pushing works as ANAL JUICE and SUMMER'S PUKE IS WINTER'S DELIGHT.



WORM

2015 • DIR: Becky James • 3 min • U.S.

An imprisoned worm is eventually granted a bittersweet release in this understated but amusing bit of pencil-drawn absurdism.



I AM COMING TO PARIS TO KILL YOU

2015 • DIR: Seth Smith • 9 min • Canada

Deliciously stylized neo-noir tropes get steeped in ethereal surrealist flourishes as a woman desperately vies to rescue a loved one. Bookended with an unreleased murder ballad from Timber Timbre and featuring some truly inspired experimental visual effects.



LEMONADE

2015 • DIR: Kate Taeuschel • 2 min • Canada

Anarchic video artifacting and savvy punnery collide throughout this decidedly lo-fi tribute to the electronic dance single by a Canadian teen filmmaker. Infectiously joyous stuff!



BARK

2016 • DIR: Amanda Kramer • 11 min • U.S.

Impressively dilated performances and a keen command of tone ground an increasingly absurdist argument between two young women, which eventually curdles into an unsettling psychological breakdown.



PROCEDURE

2016 • DIR: Calvin Reeder • 4 min • U.S.

A man is kidnapped and forced to undergo a cheeky but disturbing procedure. Cheeky as in butt cheeks. Among the finest permutations of this particular stratum of joke.



SISTER'S FIRE

2015 • DIR: Vinny De Ghoulie • 25 min • U.S.

An unhinged elderly woman moves in with her significantly younger drug-addled brother in this abrasive psycho-comedy from the filmmaker behind last year's mind-melting *MY JOHNNY*. Exceptionally outrageous performances abound and escalate in eccentricity with each passing hilarious minute, and though De Ghoulie's aggressive experimental style has grown more refined, his aesthetics are still as provocative and anarchic as ever.



निष्ठा
द्वितीय
वर्ष

SHORTS PAIRED WITH features



GIVERTAKER

2016 • DIR: Paul Gandersman • 11 min • U.S.

A petulant teen conducts an ancient ritual to enact petty revenge on those who she believes have wronged her in this slick Austin-shot spook'em-up.



MEMORY BOX

2016 • DIRS: Audrey Ewell and Aaron Aites • 11 min • U.S.

Mackenzie Davis and Shane Carruth star in this understated slice of speculative fiction concerning an actress working at a memory recreation facility whose client pushes her to go further with every session.



HELP ME FIRST

2016 • DIR: Mike Gasaway • 9 min • U.S.

Three pursuers of the paranormal make the bold choice to go with a blue night vision filter over a green one, and the terrible decision to investigate an abandoned asylum with a notoriously spooky history.



ANTIDEPRESSANT

2016 • DIR: Devon Bostick • 9 min • U.S./Canada

Dean Norris portrays a sitcom showrunner whose incessant and indulgent laughter on set masks his darker disposition in this slick satirical slow-burn that builds to a devastating punchline.



THE MAN FROM DEATH

2016 • DIR: Stephen Reedy • 13 min • U.S.

A silly, splatterific symphony of ludicrously action-packed mayhem pivoting around a magically prophetic to-do list and set in an anachronistic old west populated by gunslingers, martial artists and sentient bullets. Bound to confound, astound and cure any frown!



THE DOG

2016 • DIRS: Aleksander Nordaas & Hallvard Holmen • 10 min • Norway

After a prepubescent cyclist informs a man that his neighbor has killed his dog, he impulsively resolves to get all John Wick on him in this amusingly austere pitch-black satire.



TWISTED

2016 • DIR: Jay Cheel • 15 min • Canada

Documentarian Jay Cheel (*BEAUTY DAY*) parses fact from fiction in this entertaining rumination on a memorable drive-in screening of the 1996 bad-weather blockbuster *TWISTER* that was interrupted by its namesake.



SAVASANA

2016 • DIR: Brandon Daley • 10 min • U.S.

One man's particularly eventful yoga pose incites a midlife crisis that unravels and resolves over a sublimely deadpan series of deeply hilarious incidents and episodes.



CLUB POLICY

2016 • DIRS: Ryan Dickie & Abby Horton • 10 min • U.S.

Fantastic prosthetics and hilarious performances complement this improbable parable about the choice a preppy young man makes after his girlfriend is struck with a debilitating condition as a result of not adhering to his country club's guidelines.



LIMBO

2016 • DIR: Will Blank • 8 min • U.S.

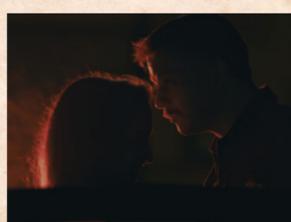
An act of kindness to a supernatural creature affords a man of many regrets with a single wish. A stark but moving adaptation of a graphic novella by Marian Churchland.



THE ETERNAL

2016 • DIR: Daniel Stuyck • 15 min • U.S.

A ghostly transmission implores the help of an occult-savvy pizza delivery girl in this krautrock ghost story that packs its chilling trajectory with charming character beats and compelling supernatural mythology.



DON'T ACT DUMB

2016 • DIR: Mark Sean Haynes • 11 min • U.S.

This finely tuned cringe-comedy effectively modulates bursts of genuine suspense as it plays out an adolescent nightmare, wherein an intimidating police officer interrupts the backseat hanky-panky between two inexperienced teenagers.

International Premiere

AALAVANDHAN

2001 • DIR: Suresh Krissna • 178 min • India

Kamal Hassan is a national treasure in India, one of the nation's most respected actors and writers. In 2001 he made a film that may not have set the box office on fire, but it certainly set a new bar for craziness in Indian genre cinema, *AALAVANDHAN*. The film grew from a novel Hassan wrote and tried to film in the '80s, but the world wasn't ready. Twenty years later, the world still wasn't ready for this manic piece of genre brilliance, but that didn't stop him and director Suresh Krissna from making what is still one of the most insane action films in Indian history.

AALAVANDHAN stars Hassan in a dual role as both a commando named Vijay and his insane serial killer twin brother Nandhu. When Vijay goes to introduce his new fiancee Tejaswini to Nandhu in a maximum security prison (which has been his home since he murdered their stepmother at the age of 12), Nandhu doesn't take it well and breaks out of prison to get rid of Tejaswini once and for all.

As if Kamal Hassan playing twins in the film wasn't bonkers enough, *AALAVANDHAN* employs every cinematic device in the book — as well as a few new ones — to tell its crazy story. Nandhu busts out of prison and encounters a seven-foot-tall Ronald McDonald with whom he shares a dance after a heroin binge. He barrels through several drug-fueled murders, often depicted on screen in technicolor animations rumored to have influenced Tarantino's *KILL BILL* anime sequences. Exploding cars, decapitations, hallucinations, Kanye shades, mesh muscle shirts, and facial tattoos make *AALAVANDHAN* a unique experience that is not to be missed.

AALAVANDHAN will be presented in a brand new director-supervised DCP created specifically for Fantastic Fest. (Josh Hurtado)



Repertory Screening

KHAL NAYAK

1993 • DIR: Subhash Ghai • 190 min • India

Khalnayak is an ultra-stylish turn for Indian cinema, an oddity that somehow became a huge hit. Iconic Bollywood filmmaker Subhash Ghai focuses on terrifying gangster Ballu (an alluringly sinister Sanjay Dutt in a career-defining performance), who embraces everything that being a bad man entails. Khalnayak is the story of Ballu's journey toward redemption, filled with tense moments, songs to die for, and a plethora of characters ranging from his childhood sweetheart to the upright friend who is his counterpart. However, at the end of the day, the film belongs to Ballu – the "Khalnayak" of the title and one of Bollywood's most iconic villains.

Filled with amazing fights, killer fashion, and some of Bollywood's most famous musical numbers, the film is the very definition of a Bollywood masala movie. However, the idea of the anti-hero brought to his current status by circumstances of youth is an idea that is both fresh and exciting.

Originally conceived as a crime drama for Hollywood, Subhash Ghai's unique take on the genre features all the tropes of a blockbuster: handsome leads, sacrifice and violence. Lots and LOTS of violence. The film even features songs that celebrate these acts of bone-crunching madness.

Voted as one of the top 100 films of World Cinema by Sight and Sound at the turn of the century, Khalnayak has not lost any of its raw power with the passage of time. Its central figure, the larger-than-life Ballu, still ranks as one of the cinema's finest villains: proud, loud, violent and brilliant. It's no wonder that Khalnayak has entered the modern shorthand for Bollywood fans; it is a certified classic. (Evrin Ersoy)





Repertory Screening

MAGADHEERA

2009 • DIR: S.S. Rajamouli • 157 min • India

Before Fantastic Fest favorite EEGA, director SS Rajamouli made MAGADHEERA, a masterpiece of modern masala epic filmmaking. This tale-within-a-tale taking place over 400 years is a surefire hit with anyone who digs the kind of balls-to-the-wall experience he previously brought to Fantastic Fest.

Harsha is a bad boy dirt bike racer whose chance encounter with college student Indu leads to a lovelorn pursuit. He feels a deep connection that he cannot understand and needs to know why. Indu's initial suspicion at Harsha's sudden affection soon softens and she begins to fall for him too. Meanwhile, the villainous Raghuveer covets Indu and will stop at nothing to clear any obstacles to his objective.

Soon the truth behind their connection – a 400 year bond of love, loss, and betrayal – is revealed, and MAGADHEERA really kicks into gear. A small crew of central characters become larger than life as their past lives are revealed as those of warrior kings and royal blood. Intimate moments intertwine with expansive action set pieces, turning this contemporary love story into one for the ages. Did we mention the one-vs-one-hundred fight scene? Yeah, that's a killer.

No one in the world makes films like SS Rajamouli. His unabashed affinity for spectacle and a unique ability to spin romance from the thinnest of threads is unparalleled. MAGADHEERA was a blockbuster in Indian cinemas in 2009, and it returns to the big screen for the first time for Fantastic Fest. Rajamouli is one of the most innovative voices in Indian cinema, using modern tools to tell timeless tales, and MAGADHEERA is as ambitious as they come. (Josh Hurtado)





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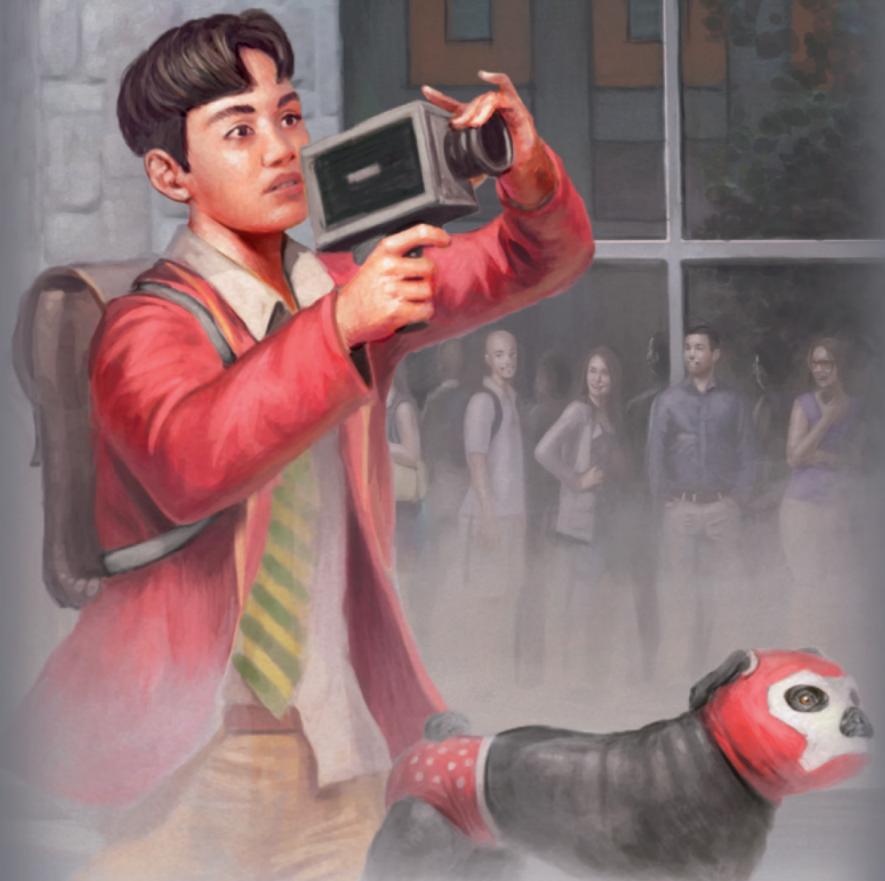
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